

Vol 4 to 5

A NEW
DESCRIPTION

OF THE

578. 6-40
1-3

PICTURES,
STATUES,

BUSTOS,
BASSO RELIEVOS,

AND OTHER

CURIOSITIES,

IN THE

Earl of PEMBROKE's House,

AT

WILTON.

In the Antiques of this Collection are contained the Whole
of Cardinal RICHELIEU's, Cardinal MAZARINE's, and
the greatest Part of the Earl of ARUNDEL's; besides se-
veral particular Pieces, purchased at different Times.

THE NINTH EDITION,

CORRECTED, and ENLARGED.

SALISBURY:

PRINTED BY E. EASTON,
FOR HENRY COWARD, AT WILTON-HOUSE.

M. DCC. LXXIX.

[PRICE HALF-A-CROWN.]

2

DESCRIPTION

To the Public

PICTURES
STATUES
AND OTHER
CURIOUSITIES



East of
West

of the
Museum

of the
Museum

of the
Museum

of the
Museum



TO THE PUBLIC.

THE frequent Demand for a new and more accurate Account of these Sculptures and Paintings, will render unnecessary any Apology for the Publication of this.

Time, generally speaking, varies Tastes; but in this Collection the most refined Tastes in every Age will meet with Subjects worthy their Attention. Statuary and Painting, Twin and Rival Arts, must be allowed to be useful and entertaining; and here those whose Genius and Taste lead them to admire those exquisite Works of the Antients, and of the greatest Masters in modern Times, have an Opportunity at one View, as it were, of gratifying the most insatiable Curiosity.

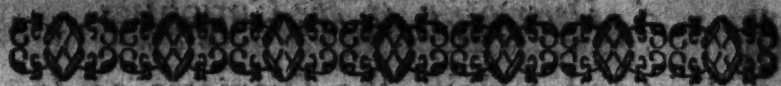
But can our Eyes feast on, or Minds feel the pleasing Sensation of increasing
Know-

TO THE PUBLIC.

Knowledge, without a Thought intruding on those great and noble Personages, to whose Munificence, Genius, and Industry, we are indebted for their Preservation? To them it is solely owing, that these Patterns of the most finished Productions the World ever saw, have been brought to Light; and this Collection, of which the following Pages is but a summary Account, contains, perhaps, the most numerous and most excellent Specimens of the *Greek* and *Roman* Artists; Works, that have escaped the Ravages of Time, and outlived those States, that nurtured, and brought them to Perfection.

Advertisement to the Reader.

THE Names of the Marbles in *Italian*, the Language in which they were first distinguished by the Moderns, are marked in *Italic* Characters: and it is to be observed, that the Quarries of all those Marbles, which are called *Antiques* are at present unknown; as likewise are those of *Porphyry* and *Serpentine*.



DESCRIPTION

OF THE
Antiquities *and* Curiosities

IN

WILTON-HOUSE.

At the Porter's Lodge.

Over the Door.

THE BUSTO of LUCILLA Junior.

In the Court before the grand Front of the House, stands a Column of white *Egyptian Granite*, out of the *Arundel Collection*. The Shaft weighs between 60 and 70 Hundred Weight, of one Piece. It has a Fillet (as very antiently was usual) five Inches broad below, and another at Top, three Inches broad; which Fillets project but Half an Inch. The Height is

B

13 Feet

2 *A Description of the Curiosities*

13 Feet and a Half, the Diameter 22 Inches, and lessens scarce two Inches at Top. The *Greeks* afterwards, by Degrees, lessen'd more. It had a Hole both at Top and Bottom, which shews that it antiently stood as a single Pillar. Mr. *Evelyn* bought it for the Earl of *Arundel* at *Rome*, where *Julius Cæsar* had set it up before the Temple of *Venus Genetrix*.

The Statue of *VENUS*, standing on its Top, Lord *Arundel* valued much, because it was the only one cast from a Model made at *Rome*, proportionable to some Parts remaining of the broken Antique. This Column was never erected since it fell in the Ruins of old *Rome*, 'till set up here, with a *Corinthian* Capital and Base of white Marble, which makes the Column eight Diameters. The Whole, with all its Parts, is 32 Feet high.

On the lower Fillet of this Column are five Letters in the following Shape:

Θ Λ Ε Σ Ι

T R T S A

Which

Which Letters being read after the Manner of the Eastern Tongues, from the Right Hand to the Left, and having the proper Vowels supplied, make *ASTARTE*, the Name by which *Venus* was worshipped among the antient Nations of the East, particularly the Sidonians: for it is said in the first Book of Kings, that *Solomon* went after *Astoretb*, whom the Septuagint call *Astarte*.

This Goddess was the same with the *Venus Cælestris* of the Greeks; and originally an oriental Deity; as *Selden* in his Treatise of the Syrian Gods abundantly proves. The Persians gave her the Name of *Mitra*, the Arabians of *Alilat*, and the Syrians *Mylitta*; the last, when literally translated from the Caldee, is *Genetrix*.

Lord *Pembroke*, in his MSS. very clearly shews the Letters before mention'd to be Egyptian, and of the antient Alphabet, which was common to the Phenicians and contiguous Nations: the first Letter is used fifteen times as an Alpha on his Lordship's Phenician Medals; the second is a Caph,

which was formerly used for an S : the third is a T, and may be seen on Phenician Coins ; if the middle Stroke of the fourth joined the Hook at the Bottom, it would then be the old inverted triangular R of the antient Greeks.

For these Reasons, which exactly correspond with each other, the Column is certainly of great Antiquity, as well as the original Statue from which the present was made.

In the Front of the House, on each Side of the Entrance.

TWO STATUES of black MARBLE, out of the Ruins of the Palace of *Egypt*, in which the Viceroys of *Persia* lived many Years after *Cambyfes* had conquered *Egypt*, and returned to *Persia*. There is a Garment on their Shoulders of different coloured Marble, and only their Toes appear at Bottom. There is the old Bandage Diadem on one of them. Single Statues without Arms were in Use long after they could make them with Arms, not only in *Egypt*, but in *Greece*. Such Termini were set at their

their Doors without, as the Limits and Boundaries of their Houses. These Termini sometimes represented illustrious Men, and therefore were revered by both Grecians and Romans: However, the latter did not allow in their Figures the obscene Parts to be exposed to View: The Persians, who abhorred Idols as Objects of religious Adoration, yet admitted Termini with the same decent Restrictions.

Vitruvius says, they served as Ornaments in Architecture; the Pedestals being on Plinths high enough for the Door, when their Heads came to the Bottom of the Architrave. They shewed a Pride (as some think) to represent their Captives in this servile Posture of bearing and supporting.

The great Gate-way and Tower into the Inner-Court were begun by *William* Earl of *Pembroke*, in the Reign of *Queen Elizabeth*, and finished by his Son *Henry* Earl of *Pembroke*. The said Earl *William* received from King *Henry VIII.* a Grant of *Wilton-Abbey*.

In the Middle of the Inner Court.

In four Niches of a Pedestal (whereon standeth a Horse as large as the Life) are four Statues :

The first is **DIANA**.

On the right Hand, is **VENUS** picking a Thorn out of her Foot.—See this Circumstance mention'd in *Bion's* second Idyllium.

The next is **VENUS** holding a Shell in her right Hand : her left Hand has hold of the Tail of a Dolphin. Those Symbols are to shew that the Empire of the Goddess of Love extends over the Inhabitants of the watry Element : Or they may allude to her being generated from the Sea.

The fourth is **VENUS** and **CUPID**. He is begging for his Quiver of Arrows.

In two painted Niches are two Statues :

The first is **ATTYS**, the High-Priest of *Cybele*, cloathed as a Woman.—*Attys* was a Phrygian Shepherd, and of a comely Form ;

In WILTON-HOUSE.

Form ; he afterwards became the Priest of *Cybele*, or the Syrian Goddess, and first instituted Rites and Ceremonies in Honour of her, and travelled from one Country to another to establish the Worship of *Rhea*, and *Magna Mater*, and at length he himself obtained a Place in Heaven.

He was usually adored as the Sun ; and it is said the Sun, Seraphis, Mithras, Pluto, Typhon, Attys, Ammon, and Adonis, are the same Deity. *Julian*, the Roman Emperor, called Attys *Magnum Deum*, the great Divinity : Statues were erected to him, and *Lucian* particularly mentions a golden one to *Attys*, and placed among those of *Anubis* and *Mitbras*. We frequently see him on Monuments with *Cybele*, and sometimes alone. He sometimes holds a Shepherd's Crook and Pipe, and is represented with the Pine-Tree, which was sacred to *Rhea*.

In the other Niche is the Statue of AUTUMNUS, with Autumnal Fruit.

On one Side of the Gate-Way.

The Busto of *ÆNOBARBUS*.

This Busto stands upon an ancient Altar

8 *A Description of the Curiosities*

of *Bacchus*; round it we may see the whole Dress of this Priest, also the Thyrsus in one Hand: He has a Panther after him, also two Priestesses going in Procession round the Altar: The Thyrsus in the Priest's Hand, is a plain Pine-Apple, not adorned with Bunches of Grapes, as that mentioned in the Great Hall; which therefore seems to be an adorned Scepter for *Bacchus* himself; and the rather, because in the triangular Altar, upon a Table in the Cube Room, the Priest has also a Thyrsus, but plain as this here, only with this Addition, that it has Pine-Apples, one at each End, the Stalks being joined at the Middle, where his Hand holds it.

Here follows the Inscription, ending in a Circle round the Altar:

ΜΕΓΟΝΕΝ: ΔΙΟΝΥΣΟΝ

Canamas.

Dionysium.

ΑΜΑΟΜΟΡΦΟΝ: ΒΑΚΧΕΥΤΟΡΑ

Pulchri-Formem,

Bacchatozem.

ΤΑΝΘΟΚΑΡΕΝΟΝ

Flavi-Comum.

The

The *Epsilon* for an *Eta* is sufficient to shew, that it was before the Addition of the four last Letters, and therefore it is likely *Omicorn* stands for *Omega*, because learned Men agree that *μολπομεν* *Canamus* suits the old Hymn to *Bacchus*, better than *μολπομεν* *Canimus*.

*In the Porch (built by Hans Holbein)
leading into the Vestibule.*

THE BUSTO OF HANNIBAL.

PESCENNIUS NIGER.

ALBINUS.

MILTIADES.

Bustos in the Vestibule.

LABIENUS PARTHICUS.

THEOPHRASTUS.

HADRIAN.

CALIGULA.

VIBIUS VARUS.

MARCIA OCTACILLA, Wife of PHILIP.

OCTA-

10 *A Description of the Curiosities*

OCTAVIA, the first Wife of *Nero*; of fine coloured Marble; her Head-Dress also very fine, with Leaves and Ears of Corn bound round upon her Hair. This Bust, and that of *POPPEA*, are both very curious.

The Bust of *JULIA*, incomparable fine Greek Sculpture, and (as several others in this Collection) of *Parian* Marble. She was Wife to *Agrippa*, Daughter to *Scribonia*, third Wife to *Augustus*, from whom he was afterwards divorced, when he married *Livia Drusilla*, with whom he lived happily. She however procured the Death of his Grand-Children, *Caius* and *Lucius*, the Sons of this *Julia*, to make Way for *Tiberius*, one of her own.

The Bust of *MARCUS JUNIUS BRUTUS*, who stabbed *Julius Cæsar*. It is of the best Sculpture.

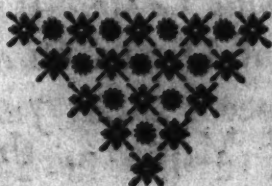
The Bust of *MARCIA*, the first Wife of *Septimus Severus*. The Plaiting of the Hair, and the Dress of the Head, very singular.

Here

Here are two Columns of the *Pavonazzo*, or Peacock Marble, each nine Feet seven Inches high; both of them had Capitals which served for Urns. There are Holes at the Top to put the Ashes in; they were in the *Columbarium* of a Nobleman and his Wife, and the Inscription over them, which was in the Wall, signified that *they had made that Columbarium*.

In the Middle of the Vestibule.

The Statue of APOLLO, out of the *Justiniani* Gallery. He appears with a most graceful Air in a resting Posture, having hung his Quiver on the Laurel, which is ornamented with very fine Sculpture.





In the GREAT HALL.

Statues, Bustos, Sarcophagus's, (or Tombs) and Basso-Relievos.

A PANTHEON, having the Symbols of three Divinities; a Cornucopia with Fruit for *Vertumnus*; out of it, Grapes for *Bacchus*, and Ears of Corn for *Ceres*. The Figure is a comely Man, in the Prime of his Age and Strength, without any Beard, and therefore is probably an *Apollo*, larger than the Life.

The Statue of **FAUNUS**, finely twisting his Body, by looking down over his Shoulder at his Leopard.

The Statue of **DIDIA CLARA**, Daughter to the Emperor *Didius Julianus*, bigger than the Life, sitting in a Chair: She holds a senatorial Roll, in a genteel Posture. The Drapery of her Cloathing is very fine.

A Busto of MARCUS AURELIUS, when
Cæsar.

In a Niche.

The Statue of ANTINOUS, the Favou-
rite of the Emperor *Hadrian*; a beautiful
Youth.

The Busto of CLEOPATRA, the Sister
of *Alexander* the Great, and Wife to *An-
tipater.*

A *Sarcophagus* (or Tomb) adorned in
in the Front in Alto-Relievo, two Cupids
holding two Festoons of Fruit: Over each
Festoon are two Heads of the Heathen Dei-
ties: Under one of the Festoons is a Lion
and an Ox; under the other Festoon is a
Goat and a Cock. This is described by
Salvini,—vide Tab. 7.

Upon the foregoing Tomb is EUTERPE
the Muse, sitting with a Flute. She is
said to be the Inventor of Wind-Musick.
A Number of the Muses were found at
Rome, but most of them injured by Time
and

and Accident; only two had Heads. *Al-gardi* mended for *Christiana*, Queen of Sweden, those that were defective, and supplied the rest to make a compleat Set.—Very fine Sculpture. By *Cleomenes*.

PORTIA, Wife of *Brutus*. The Medal of *Brutus* is on her Breast, a Necklace about her Neck, and a Diadem on her Head; being the only one known to have this Ornament of a Medal.

On the Chimney - Piece are the three following.

A small Statue of **ÆSCULAPIUS**. The Countenance of this God resembles that of the placid Jove; he has one Arm bare, as ready for an Operation; the antient Physicians being also Chirurgeons. The Stick with the Serpent twisted round it, shews he is the Roman *Æsculapius*, who came to Rome under the Form of that Animal.

The Busto of **JULIA MAMÆA**, Mother of *Alexander Severus*.

A small antique Statue of MELEAGER. The Expression of the Muscles deserves Attention, and shews what characterizes all the antient Heroes, great bodily Strength. —Very fine Sculpture.

A Bust of NERO.—This Emperor was the last of the Julian Family. At the Beginning of his Reign, he gave great Hopes to the Roman People of much Felicity; but in a few Years his Conduct was changed, and he became a most bloody and cruel Tyrant, and ended his Life miserably. His Countenance very strongly marks the Character of his Soul; a brutish Stupidity is predominant in every Lineament of his Face. The Shape of his left Arm and Hand is seen through his Robe, and there are two little Cupids at the Bottom of the Bust.

A *Sarcophagus*. In the Middle of the Front is a Circle, wherein are represented the half Lengths of a Man and Woman, for whom it may be supposed the Tomb was made; the other Part of the Front is fluted Work: At one End is a Lion, with
a Uni-

16 *A Description of the Curiosities*

a Unicorn under him ; at the other End a Lion with a wild Boar under him ; at the Bottom, under the Circle, are two Masks, one of them with Hair, the other having a Veil upon the upper Part : Whence it has been thought by Antiquarians to be the Tomb of *Terence* the Poet.—This is described by *Salvini*, Tab. 8.

Upon the foregoing Tomb, is a QUEEN of the AMAZONS, beautiful, though in a warlike Action, being on one Knee, as under a Horse, defending herself in Battle. Her Shield is in the Figure of a Half-Moon, according to the Description *Virgil* gives of it in his first *Æneid* :

*With Fury storm'd PENTHESILEA there,
And led, with moony Shields, her AMA-
ZONS to War ;*

*Amidst the Thousands stood the dire Alarms,
And the fierce Maid engag'd the Men in
Arms.*

Pitt, B. 1, L. 663.

Behind the lower Part of the Shield, to illustrate the Action, the Sculptor has carved a Horse's Foot. Her Buskin plainly shews

shews the ancient Shape and Manner of
fixing it. *By Cleomenes.*

A Busto of LUCILLA, the Wife of *Ælius*.
—Very fine Sculpture.

In a Niche.

The Statue of MERCURY with his Sym-
bols, his Petasus and Purse.

A Busto of APOLLO. This Deity is al-
ways represented extremely handsome; the
present Busto exhibits him with an agreea-
ble Countenance.

A Copy of the VENUS of MEDICIS.

By Wilton.

The Original of this Statue is in the Flo-
rentine Gallery; of which *Gori* has given
the following ingenious Account:—

OF all the beautiful Statues which have
survived the Ruin of Art, this of *Venus* is
the most admirable; it is, as it were, a
Compendium of the Excellencies of antient
Sculpture. The Greeks called this Deity,

Venus Anadyomene : She is described as emerging from the Sea ; gentle *Love* is ready to receive her, the *Nereids* and *Nymphs* stand round, *Neptune* with a Chorus of *Tritons* chant her Praise, and soft *Persuasion* offers her a Crown.

The Beauty, Design, Elegance, and Execution of the whole, is not to be expressed. It is the general Opinion, that this *Medicean Venus* is the Workmanship of either *Phidias*, *Praxiteles*, or *Scopas*. Near the Feet of the Goddess rises a Dolphin ; on him two Cupids are sitting. *Statius* describes them :—

*Alma Venus thalamo, pulsa modo nocte
jacebat,*

Amplexu duro Getici resoluta mariti,

*Fulcra torosque Deæ tenerum premit agmen
Amorum ;*

*Signa petunt, quas ferre faces, quæ pectora
figi.*

Imperet, an terris sævire, an malit in undis ;

An miscere Deos, an adhuc vexare Tonantem.

Silvar. Lib. 1.

SILENUS

SILENUS and BACCHUS.—A Group, very fine.

FLORA.—This and the foregoing (both of *Parian* Marble) were a Present to the first *Philip*, Earl of *Pembroke*, by the Duke of *Tuscany*, who in King *Charles* the First's Time was in *England*, and resided at *Wilton* with the said Earl three Weeks.

A Copy of the APOLLO of Belvedere.

By *Wilton*.

The Busto of PHILEMON.

The Busto of LEPIDUS.

A *Sarcophagus*, adorned with a fine Column of the *Corinthian* Order at each End ; in the Middle is a double Door, partly open, which confirms what antient Authors have said, that some were so made that the Soul might go out to the *Elysian* Fields ; At each end of the Tomb is a Griffin.

Salvini, Tab. 10.

Upon the foregoing Tomb is HERCULES not long before he died.—He leans ready

to fall, and appears very sick; *Pæan*, his Friend, looks up at him with great Concern.—*Apollodorus* informs us, that the Hero having fallen a Sacrifice to the Jealousy of *Dejanira*, ascended the Funeral Pile, which *Pæan* set on Fire. *Hercules*, as a Reward of his Fidelity, bestowed on him his Arrows.—Anatomists greatly admire the Expression of the Muscles.

CONSTANTINE the Great; of better Work than was common in that Age; as are also a few of his Medals.

Over the Door.

The Busto of PINDAR.

The Busto of SOPHOCLES.

A *Sarcophagus*. In the Middle are represented three Figures; MELEAGER, religiously turning something off from a *Patera* into the Fire on an Altar; at his Feet lies the Head of the *Calydonian* Boar; by him is ATALANTA, with a Quiver hanging from her Shoulders: The third is
THESEUS.

THESEUS.—The Antients often devoted themselves, when they died, to some Divinities, as here, to these. The whole Bodies of two Persons, perhaps a Man and his Wife, seem to have been buried here, because there is a little Rising at the End for their Heads.—This Sepulchre is adorned with two whole Length Figures of **CASTOR** and **POLLUX**, at the two Ends. *Salvini, Tab. 9.*

Upon the foregoing Tomb is one of the Labours of **HERCULES**. He is represented as turning the River *Achelous*, which is figured as an old Man; his Thighs end in Snakes, to signify the Winding of the River. This Story, wrapt up in a poetical Figurement, might be this: *Achelous* was a winding River, whose Stream was so rapid that it overflowed its Banks, and flooded the Country. *Hercules* restrained it within two Channels, that is, broke off its Horns, and thereby restored Fertility to the Country.

The Busto of **POMPEY** the Great.

The Busto of **BRUTUS** Senior.

The Statue of *LIVIA*, Wife of *Augustus*, bigger than the Life, sitting in a Chair; one Hand resting on a *Patera*, to shew that she was honoured as *Pietas*, in which Character she is also seen on a Medal: The Drapery very natural.

The Statue of *CUPID*, when a Man, breaking his Bow after he had married *Psyche*.

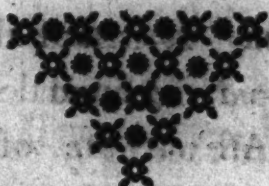
Apuleius, after giving an elegant Relation of the Loves of *Cupid* and *Psyche*, concludes with this Account of their Marriage.

“Immediately the nuptial Supper was prepared. *Cupid* reclined on the highest Couch, and embraced *Psyche* in his Bosom; the rest of the Gods seated themselves in Order. *Ganymede*, *Jove*'s Cup-Bearer, supplied them with celestial Nectar, as did *Bacchus*; *Vulcan* was Cook: The Hours strewed Roses and Flowers; the Graces sprinkled the most odoriferous Balsams; the Muses played on their various Instruments; *Apollo* sang to his Lyre; beauteous *Venus* danced,
and

and the Woodland Deities joined in the Chorus. In this Manner was the Marriage of *Cupid* and *Psyche* celebrated; from which in due Time, sprang a Daughter, whom the Mortals call *Pleasure*."

By *Cleomenes*.

FAUSTINA, Wife of *Antoninus Pius*, larger than the Life: The Drapery very natural.





T H E

ALTO and BASSO RELIEVOS In the GREAT HALL.

Begin with the uppermost on the Left-Hand.

A Basso Relievo. APOLLO and DIANA destroying *Niobe's* Children, by shooting Arrows at them. It is said that the Fable of *Niobe* denoted the annual Inundation of *Egypt*. The Affront she offered to *Lactona*, was a Symbol to shew the Necessity she laid the *Egyptians* under of retreating to the higher Grounds. The fourteen Children of *Niobe*, are the fourteen Cubits that marked the Increase of the *Nile*. *Apollo* and *Diana* killing them with their Arrows, represent Labour and Industry, with the Assistance of the Sun's warm Influence,
over-

overcoming those Difficulties after the Retreat of the Flood. There are twelve Figures, besides *Apollo* and *Diana*, and six Horses; very small neat Work.

An Alto Relievo. Two CUPIDS; one looks angry at the other, whose Bow he has broke, which makes the other whimper.

An Alto Relievo. The Ornament of a Pedestal belonging to a Victor; it represents very particularly some of the antient Greek Games. Here are several peculiar Circumstances: *Neptune*, as the Judge, is the only Figure sitting; *Saturn* stands behind; at the End of the Relievo is a handsome Piece of Architecture, something higher than the Heads of the Persons, and is as a Portico to terminate the End of their Running; in it, are *Mars* and *Venus*, minding each other only; over them, is a *Cupid*, who has in his Hand a peculiar Light, not long as a Torch, but as a Lamp, in the Palm of his Hand; two young Men are running, supposed to have set out from the End where *Neptune* is, and one is almost

most got to the End terminated by the Building; he has such a Light in his Hand as *Cupid* has. Antiquaries speak of the Exercise of running in this Manner with a Light. The other young Man, who is running after him, has an Oar in his Hand of the antique Form. In the Middle of the Place for the Exercises, are two strong made Men, with Beards; they shew another Sort of Trial, not of Motion (as the young Men) but of Strength; one of their Hands is tyed to the other's two Hands; in this it is supposed they took Turns, to try which could pull the other farthest after him.

An Alto Relievo. CURTIUS on Horseback, leaping into the Earth, which opens with a Flame of Fire: Of the finest Work, by a *Greek* Sculptor. This illustrious *Roman* devoted his Life to the Service of his Country. *Livy* relates, that the Earth opened in the *Forum*, from whence issued a dreadful Flame; the Gods were consulted, and an Answer returned, that the Gulph would

would not be closed, nor the Fire extinguished, before some Nobleman had thrown himself into it; *Curtius*, mounting his Horse in compleat Armour, leaped into it, and thereby removed the Plague. In the *Villa Burghese*, at *Rome*, is a Marble exactly similar to this, which for Elegance of Design is greatly admired. The Custom of devoting themselves was practised by the *Greeks*, as appears by the Story of *Codrus*, from whom the *Romans* might have adopted it. The *Decii*, Father, Son, and Grandson, were prodigal of Life for the Preservation of their Country. *Mutius Scaevola*, having by Mistake killed one of the Nobles, instead of *Porfenna*, King of *Tuscany*, burnt off his right Hand in the King's Presence, without flinching.

An Alto Relievo. SATURN, a small one, but of most beautiful Work; it has the Appearance of great Antiquity. The Deity is represented with a Scythe, which the *Greeks* supposed to be his Attribute, as the God of Time; and therefore called him

him *ἄνθρωπος*. The Romans considered it as a Symbol of Husbandry, pretending that he introduced several Parts of Agriculture in *Italy*.

An Alto Relievo. A FAUNA dancing a Child upon her Foot; of the antient red *Egyptian Jasper*. It is on a Ground of oriental transparent white Alabaster, with a Frame of antient *Greek Marble*.

An Alto Relievo. FOUR BOYS gathering and eating Grapes: They are in various Postures. The Relief high and beautiful.

An Alto Relievo. ENDYMION asleep, and DIANA (the Moon) coming down to him. This Shepherd is supposed to be the first who observed the various Phases of the Moon, and reduced them into Order; wherefore Poets feign that the Moon was in Love with him, and cast him into a deep Sleep that she might kiss him. Another Account is given of this Fable: The *Egyptians*, in the Feast of the New Moon, in which they celebrate the antient State of Mankind,

Mankind, chose a Grove, or some retired Grotto, where they placed an *Isis*, with her Crescent or Moon, and by her Side an *Horus* asleep, to denote the Repose and Security Mankind enjoyed in those Ages of Simplicity.

A *Greek* Relievo of the very finest Work, an oriental Alabaster. Eleven Figures, besides a Dog. Those on the foremost Ground are in Alto Relievo. It is *Ulysses*, who is gone into the Cave to *Calypso*, where they are kneeling round a Fire. The Cave (a most beautiful Ruin of Architecture !) has a fine Frieze of Figures, several of which are on Horseback. The other Figures are *Ulysses's* Attendants, and Spectators, some of whom are got upon the Ruins.

An Alto Relievo. SATURN crowning Arts and Sciences. This refers to the Golden Age, in which he reigned, and Mankind emerged from their Barbarity by his Means.

*Is genus indocile, ac dispersum montibus altis
Composuit ; legesque dedit.*

Virg. *Æn.* Lib. 8. L. 322.

An

30 *A Description of the Curiosities*

An Alto Relievo. JUPITER holding *Bacchus* to suck *Juno*, as she lies asleep. *Bacchus* was fabled to have been brought up in *Jove's* Thigh; but here we behold, on this Relievo, a more probable Account of that Transaction.

An Alto Relievo. BRITANNICUS. This and *Britannicus's Junia* are of that which is called the antient red *Egyptian Jasper*, (*Deaspro Egitto*) on a Ground of the antient green Marble.

An Alto Relievo. VENUS, and *Cupid* sucking. She is sitting under a large rich Canopy. *Mars* is sitting by, in rich Accoutrements.

A Relievo. SILENUS drunk upon an Ass, held on by two Figures; a Boy is leading the Ass, and blowing a Bull's Horn, (likely the first Trumpet;) another Boy is sitting against a Tree, playing on a Pipe; another Boy has hold of the Ass's Tail; at some Distance *Venus* is laid down asleep, *Cupid* has hold of some Part of her Garment

ment to cover her therewith; higher up is a Boy gathering Apples from a Tree; on the back Ground is a Group of four Boys, one of them is sitting and playing on a Pipe, another is playing on a Timbrel, the other two are dancing.

An Alto Relievo of BRITANNICUS'S
JUNIA.

A Basso Relievo. An old *Greek* Mosaic tessellated Work; the Pieces of Marble of various Colours, not only flat, but rising as the Figures: It represents the Garden of the *Hesperides*; in the Middle is the Tree bearing the golden Apples, and the Dragon to preserve them; by it is a Rock, and *Hercules* with his Head and Garment girt with golden Fasces, at his Feet is his Quiver, &c. on the other Side lies his Club. *Ægle*, Daughter of *Hesperus*, is in View; her Head adorned with Green; cloathed with a double Garment, the inward Green, and the outward Red, folded and loose to her Feet; in her left Hand she holds a Branch with golden Apples on it. She
shews

shews Beauty and Modesty, and he the Majesty of a Hero, and Comeliness of Youth. This is very singular; and it is doubted whether there is any other Relievo in Mosaic Work.

A Relievo of an old Man, like a *SILENUS*; he is filling a Basket with Grapes.

The Head of *REMITALCES*, King of *Thracia*, as big as the Life, in Porphyry.

An Alto Relievo from a Temple of *BACCHUS*. This Work appears to have been made in the Ages of the best Sculpture; and it is very remarkable, that the Thyrsus, or Scepter of *Bacchus*, has here the Addition of Bunches of Grapes. There is a Vine shooting up from the Bottom, which is of the finest Sculpture.

An Alto Relievo. *VENUS* riding on the Sea, in a Shell drawn by two Dolphins, attended by two *Cupids*; above, in the Clouds, is her Chariot, with two Doves.

An

An Alto Relievo. The Three GRACES;
a Boy with Wings holding up a Festoon.

An Alto Relievo. The Story of CLÆLIA.
The River *Tyber*, and *Romulus* and *Remus*
playing with a Wolf on its Banks. This
celebrated Instance of Female Fortitude is
thus mentioned by *Valerius Maximus*. At
the same Time that *Horatius Cockles* bravely
defended the Sublician Bridge over the *Ty-*
ber against the Hetrurians, *Clelia*, a Roman
Virgin, immortalized herself against the
same Enemy, and on the *Tyber*. Being
given up with others to *Porfenna*, as Hosta-
ges, escaping the Guard under Covert of
the Night, she mounted on Horseback,
swam across the River, and by this bright
Instance of heroic Virtue inspired her Coun-
trymen with such Courage, as freed them
from a Siege, and the fear of the Enemy.
There are thirteen Women, and four Horses.

An Alto Relievo. SILENUS drunk, held
on by a Man and Woman, upon an Ass;
a Man leading the Ass. There are thirteen
Figures, besides the Ass and a Goat.

34 *A Description of the Curiosities*

An Alto Relievo. EUROPA on the Bull ; his Feet end in Fins. There are four other Marine Deities assisting at the Rape.

An Alto Relievo. GALATÆA riding on the Sea in a Shell, drawn by two Dolphins. There are three other Figures.

An Alto Relievo. Two CUPIDS, and four other Boys, at Play.

An Alto Relievo. A Boy on a Sea-Horse, blowing a Concha, or Shell Trumpet.

An Alto Relievo. DIANA, with her favourite Stag, and two Dogs asleep.

An Alto Relievo of eight Figures, besides a Dog and a Goat.

An Alto Relievo. ARIADNE and THESEUS. There are two other Figures, and two Horses.

A very antient Consular Chair, called SELLA CURULIS; the Back is in three Parts ;

Parts ; the middle Part is in the Shape of a Term ; on the Top is a Bifrons ; the Faces are of a young Man and a young Woman, as the Genii of *Rome* ; there is an Iron goes through the Shoulder Part of the Term, which gradually slopes down about six Inches, and is there fastened to the Tops of the other two Parts, which are of Brass, (as is the Term also) ornamented with Silver ; the two fore Legs are Iron ; the Seat is thick old Board.

In the Gallery of this Hall, are five Suits of Armour : That in the Middle was *William* Earl of *Pembroke's*, the other four, and the Parts of five more Suits in the opposite Parts of the Hall, were taken from the noble Persons, on the following Occasions. This Earl, in the Reign of *Queen Mary*, was Captain-General of the *English* Forces, at the Siege of *St. Quintin*, in 1557 ; at which Siege were taken Prisoners, the Constable *Montmorency*, *Montheron* his Son, with the Dukes of *Montpensier* and *Longueville*, *Lewis* of *Gonzaga*, (afterwards Duke of

36 *A Description of the Curiosities*

Nevers) the Marshal of *St. Andre*, Admiral *Coligni*, (who was afterwards murdered at the Massacre at *Paris*) and his Brother; not to mention *John de Bourbon*, Duke of *Anguien*, who was found dead among the Slain. Here are also some of the Weapons which were taken at the same Time.

A Picture of the above-mentioned Earl of PEMBROKE.

By *Hans Holbein*.

A Picture of Capt. BERNARD.

By *J. E. Eccard*.

At the Bottom of the Brown Stair-Case.

A Coloss Statue of HERCULES. His Action is to shew some of his Labours; he looks with an Air of Satisfaction that he has compassed the taking of the golden Apples, three of which he shews in one Hand. This is not in a resting Posture, as that of *Farnese*.

ness. It was judged to be very curious, and executed by one of the best Sculptors of the oldest Time.

Of the Tomb.

I shall here transcribe the Account given of it by Father *Montfaucon*, when it was in the Possession of Mr. *Foucault*.

THE Monument that follows, is one of the finest and most instructive that has been ever seen: The Excellence of the Work, and Correctness of the Design, would easily inform us it must be a Piece of some *Greek* Artist, even though the Place where it was first discovered, did not. It was a Tomb near *Athens*, and was discovered by some Travellers, who brought it over into *France*, and presented it to Cardinal *Rich-lieu*; but the Cardinal dying in the mean Time, it came into the Hands of one of the Family of *Rostaing*, and from that into Mr. *Foucault's*.

The Tomb is of white Marble, six Feet four Inches long, and two Feet broad, and

about the same Height, taking in the Cover, which is about two Inches and a half thick; the Cover is raised about one Foot higher before, and is adorned with some Figures in Bass-Relief, which relate to the History represented below, as we shall take Notice of hereafter. The inner Superficies of the Tomb is plain, with a Rising of about one Inch in the Place where the Head of the Deceased should rest.

This is the Epitaph.

Ο.Κ. ΑΤΡΗΛΙΩ ΕΠΛΕΡΟΕΙΤΩ
ΣΥΜΒΙΩ ΑΝΤΩΝΙΑ ΒΑΛΕΡΙΑ ΕΘΗΚΕ

That is,

To the Gods the Manes, ANTONIA VALERIA hath made this Tomb for AURELIUS EPAPHRODITUS her Husband.

M. de Boze, Secretary of the Academy of Belles Lettres, a skilful Antiquary, hath given a very ingenious and learned Explanation of this Monument; of which we shall here give an Abstract.

CERES,

CERES, angry for the Rape of her Daughter, (especially because the Gods had consented to it, resolved to lead a wandering Life among Men, and for this Purpose assumed a human Shape. She came to the Haven *Eleusis*, and sat herself down on a Stone. *Celeus*, King of the *Eleusnians*, persuades her to come and lodge in his House. His Son, *Triptolemus*, then an Infant, was sick, and for Want of Sleep, was reduced to the last Extremity. *Ceres*, at her Arrival, kissed him, and by Virtue of that Kiss only, restored him to Health: Not content with doing this, she takes Care of his Education, and designs to make him immortal; to this End she nourished him by Day with her own divine Milk, and by Night puts him under hot Embers, in order to burn away all that was terrestrial in his Body. The Infant grew so fast, that his Father, and Mother, *Metanira*, were curious to see what was done to the Child; *Metanira* seeing *Ceres* just going to put the Child into the Fire, cried out, and interrupted the Goddess in her Designs; then she declared who

she was, gave *Triptolemus* a Chariot drawn by two Dragons, and sent him through the World to teach Mankind Agriculture, and gave him Corn for that Purpose. The *Eleusinians*, who were the first that applied themselves to Agriculture, instituted a Feast in Memory of it; and the Goddess herself regulated the Ceremonies, and appointed the four principal Men of the Town, *Triptolemus*, *Diocles*, *Eumolpus*, and *Celeus*, to preside over them: and this Institution of the Rites, called *Eleusinia*, is the Thing represented on the Tomb of *Epaphroditus*. *Ceres* appears here sitting, and like an old Woman, but her Age takes nothing from the Majesty proper for a Goddess. Her Head-Dress ends in a Peek, something raised before; and half her Head is covered with a Veil, the usual Dress of the Goddesses and Empresses. The Stone, on which she sits, represents that on which *Celeus* found her sitting, and oppressed with Grief. The Serpent is frequently pictured with *Ceres*; the Goddess holds a crooked Staff in her Hand, that is a Scepter, and which

we find represented longer, and more strait, in other ancient Monuments. The four Persons about *Ceres*, are *Celeus* and his Family. He appears at a Distance from the Goddess, but his Daughter nearer; *Metanira* is there too; they both have Ears of Corn in their Hand, because they were the first acquainted that she was a Goddess.

Triptolemus is mounted in his Chariot, with a Cloak or *Pallium* over his Shoulder, rather to hold the Corn he is going to sow, than to cover himself: the Chariot is drawn by two Dragons a-breast. Beyond *Triptolemus's* Chariot, two Women are pictur'd with Torches in their Hands, such as were useful for the Women to bear at the Ceremonies of this Goddess. The Man between these two Women is *Eumolpus*, one of the Persons appointed by *Ceres* to preside at her Mysteries, and in whose Family the Priesthood continued for twelve hundred Years. The *Hierophontæ*, of this Family of the *Eumolpidæ*, were obliged to Celibacy. *Eumolpus* leans one Hand on one of the Women's Shoulders, and the other

ther Hand on the other Woman's Shoulder. The Child, holding Ears of Corn in his Hand, denotes that *Ceres's* Gifts are of every Age, and that even Children were initiated into her Mysteries. The Woman, last in this Piece, holds a Sickle in her Hand, an Instrument the Pagans believed they owed to *Ceres*, as also all others useful in Agriculture.

This is all the Goddess's Company on one Side; but behind her, there are other Figures. *Bacchus*, the first of them, leans negligently on *Ceres's* Shoulder, and touches a Vine full of Grapes with his other Hand; the Crown of Vine Leaves, which he wears, leaves us no Room to doubt that it is *Bacchus*; *Ceres* and *Bacchus* are so frequently joined together in the Mysteries, as well among the *Romans*, as the *Greeks* and *Sicilians*, that it is not at all strange to meet them together in this Monument. On the Side of *Bacchus* a Man stands with his Hair in a Knot upon his Forehead, and his Habit tied up twice with his Girdle; holding
a Whip

a Whip in one Hand, and with his other seizing the Reins of Horses in a Chariot, in order to stop them. It is probable this is *Diocles*, one of the four that *Ceres* had appointed to preside at her Feasts; and what further supports the Conjecture, is, that *Homer*, when he names these four Persons in a Hymn, calls *Diocles* the Guider of the Horses. Besides, since we have seen *Celeus*, *Eumolpus*, and *Triptolemus*, three of these four Persons in the Company, can we think *Diocles*, would be omitted? The Figure that drives the Chariot, is *Proserpine* or *Diana*, the Moon, according to Mythologists, and who is frequently called by the Poets *Triple Hecate*, with Reference to the different offices she performs under different Names in Heaven, in Hell, and on Earth. It may be proved, by sufficient Authorities, that *Proserpine* partook of the Mysteries of her Mother *Ceres*. The Bacchanalian under the Chariot of *Proserpine* hath laid herself there, tired with long dancing, as was usual in all *Grecian* Rites and Mysteries.

This

This is the Explanation of the principal Face of the Tomb. We come now to that of the Cover or Lid, which exhibits the four Seasons of the Year, represented by a like Number of Women; the Diversity of their Crowns and Habits, and the different Fruits they hold, together with the Children or Genii with them, do accurately express the Variety of the Seasons. The Artist hath not placed the Figures in the ordinary Situation, but in an Order that makes a fine Contrast in the whole, and gives more Force and Spirit to the Composition. Summer, and Winter Seasons, opposite to each other, are represented by two Figures, one at each Extremity; the one lying down, leaning from the Right towards the Left; the other from the Left towards the Right; and between both of these, the Spring and the Autumn are placed, as partaking equally of both those Seasons. The four Genii are placed in the same Order. The Summer is pictured at one Extremity, lying down, leaning from the Right towards the Left, half naked, crowned with Ears of Corn,
and

and touching others, which are tied up together in the Cornucopia. The Genius by her, touches the same, and holds besides a Reaping Hook in his Hand, denoting the Season of Harvest.

The Winter, at the other Extremity, lies down, leaning from the Left towards the Right, in the Figure of a Woman cloathed well, and her Head covered with Part of her Robe; she stretches out her Hand over some other Fruits. The Genius before her hath no Wings, seems to be cloathed warm, and holds a Hare, because Hunting is the only Exercise of the Field in this Season.

Autumn turns towards the Summer, is crowned with Vine-Twists and Bunches of Grapes; she touches the Vine-Leaves with one Hand, and her little Genius places Grapes in her Cornucopia.

Lastly, that Part of her Body which is next the Summer is naked, and that next the Winter cloathed.

The

The Spring, with her Back joined to Autumn, is represented in the Figure of a Woman crowned with Flowers, with her Cornucopia, which a Genius holds, filled with the same. Her Foot, which she extends towards Winter, hath a Covering on, and that Part of her Breast only is naked which is turned towards the Summer.

The Torch, which is pictured on both the small Sides of the Tomb, is so frequently represented in Funeral Monuments, that it is sufficient to convince us they were as much in Use at the Funerals of those Times, as they are in these of the present Age. The Two Griffins and the Tripes are the Symbols of *Apollo*, whose Head is pictured at each End of the Tomb, denoting him to be the Tutelar God of *Epaphroditus*.

There stands upon this Tomb, a Coloss Bust of ALEXANDER the Great, of the best *Greek* Sculpture; *Medusa's* Head is on the Breast-Plate, and a Lion's Face appears on the Helmet, which has a particular Crest on it.

Under

Under the Tomb last mentioned.

A little Statue of a crouched BACCHUS.

A small Tomb, supposed for Children : There are two Cupids on the Front, supporting a Circle which projects ; under the Circle are two Baskets, lying Side-ways, with Fruit in them ; a Lion at each Basket, as going to devour the Fruit : At the Ends of the Front are also two Cupids ; they look very sorrowful, with one Hand upon their Breast, the other Hand holding a Torch, with the lighted End downward. There is a Griffin at each End of the Tomb ; a Statue of Cupid lying asleep upon the forefaid Tomb ; another Cupid looking on him.

In the two Windows of the Stair-Case painted by Reischoot, and in four Niches, (one on each Side of the Windows) are Six Statues.

In the first Window is,

The Statue of MERCURY, with all his Symbols ; his Petasus, or winged Cap ; the
Talaria,

Talaria, or Wings to his Feet ; his Wand, with his two Serpents about it, which they call his Caduceus ; and a Purse in his Hand.

These Attributes denote his Employment, that of Messenger of *Jupiter*, and the greater Deities. His Cap is the same which the Servants of old wore : the Wings to it might be taken off ; and from *Plautus's Amphitryon* we learn, that sometimes there were only two Feathers stuck in it. The *Roman* Messengers generally stuck a Feather in their Caps, and often in the Letter itself, as may be observed from the fourth Satire of *Juvenal*. On Gems, we frequently see his Chlamys floating behind him in the Air. By the flying back of the Drapery, the Artists mark the Motion of a Person going on swiftly.

In the Niche on your Left-Hand.

SATURN, with a Child smiling on his Hands, as it looks up at him ; not as some, (especially of the Moderns) who have made a cruel Spectacle, by representing him as actually eating the Child. This Fiction, according

according to *Le Clerc*, in his Remarks on *Hesiod*, was founded upon a Custom *Saturn* had of banishing or confining his Children, for fear they should one Day rebel against him. The Stone, which he is said to swallow, was founded on the double Meaning of the Word *Aben* or *Eben*, which in the Phenician Language signifies both a Stone and a Child; and only means that *Saturn* was deceived by *Rhea*'s substituting another Child in the Place of *Jupiter*.

In the Niche on your Right-Hand.

The Statue of JUPITER AMMON, from *Thrace*, not only with Ram's Horns, but with a Ram on his Shoulders; it came out of the Temple, said to be built there by *Sesostris*. The present Bishop of *Glocester* has proved the very remote Antiquity of *Egypt*, and that Civilization was thoroughly established there so early as the Days of *Abraham*. Nevertheless, their Wisdom and great Improvements in every Art and Science, did not prevent their lapsing into the

grossest Idolatry; they adored the vilest Animals with an Excess of Superstition. As Greece was peopled from thence by three Colonies, led at different Times by *Cecrops*, *Cadmus*, and *Danaus*, so they introduced the religious Sentiments of their Country, and among others the Adoration of *Jupiter Ammon*, who is here represented with Ram's Horns, and a Ram on his Shoulders, which Animal was worshipped by the *Egyptians*, and by them made one of the Signs of the Zodiac.

In the other Window.

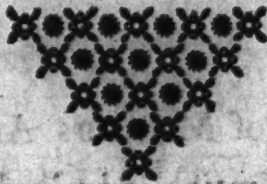
The Statue of *BACCHUS*, clad with an entire Skin, the Head of which appears on the Breast; his Sandal is fixed in a Manner differing from others.

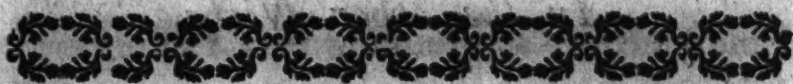
In the Niche on your Left-Hand.

A Shepherd playing on the Flute, admired for the Action of his Fingers; a Goat standing by him.

In the other Niche.

The Foster Father of PARIS, with the
Phrygian Bonnet and Shepherd's Coat of
Skins.





P A S S A G E

T O T H E

White Marble-Table Room.

Begin on your Left-Hand.

THE Busto of PTOLEMY, Brother of Cleopatra.

The Statue of MARCUS ANTONIUS, the Orator, very much admired. His right Arm is bare, as antiently was usual with the Roman Pleaders. The Drapery of his Cloathing is well disposed and executed, and the Air of his Countenance has all that Liveliness which is attributed to him by antient Writers.

The Statue of a Boy holding up the golden Apple in his right Hand.

PASSAGE

: I

The

The Statue of CLIO, the Muse. She holds a Roll, as presiding over History.

The Busto of PHOCIAN, the famous Athenian General.

The Busto of DOLLABELLA.

The Father of JULIUS CÆSAR, when Governor in Egypt.

HERCULES killing the Serpents, which were sent to destroy him in his Cradle. Artists have shewn great Fancy in the various Ways of representing this Story. Sometimes the young Hero has a Smile on his Face, as if pleased with the Colour and Motion of the Serpents; and sometimes the Steadiness and strong Gripe of the Infant are expressed, as here.

ASSINIUS POLLIO. This Busto has a very elegant turn of the Neck, with strong Expression of the Muscles.

The Busto of CORIOLANUS.

On a Pedestal.

A young BACCHUS smiling, and Grapes growing up a Tree.

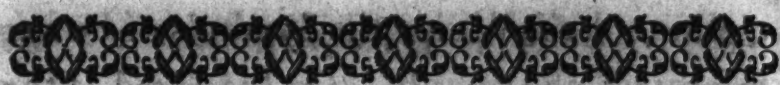
The Statue of ADONIS: He was an Idol of Syria, and the same as *Thammuz*; the Lamentation of whom is condemned by the Prophet *Ezekiel*. He is represented as a very beautiful Youth, and is said to have made Gardens pleasant by pruning. Here he has a pruning Knife; hence the Proverb, *Adonidi Horti*.

Over the Doors.

The Busto of the Emperor NERVA.

The Busto of GRIPHINA, Daughter of *Ptolemy Evergetes*.





STATUES and BUSTOS

IN THE

White Marble-Table Room.

In the Window.

THE Statue of Isis: She has the Flower of the Lotus on her Head; is in a Position bending, and her Legs and Arms appear round; not as commonly in *Egyptian* Statues, which are strait and formal, shewing only the Feet. This was reckoned the oldest, and by the *Mazarine* Catalogue the only one known with that Improvement. It is a Group; holding betwixt her Knees, *Osiris* her Husband, in a Coffin open, in one of whose Hands is a pastoral Staff; this was the antient fatherly Scepter, and answers to the Crozier with the Clergy. In the o-

ther Hand he has an Instrument of Discipline, like a Whip, the Symbols of Power to protect and punish. On his Head is the antient Diadem, or Mitre, being Triple, yet not as the Pope's Crown, but rather like the Mitre of Bishops, only with three Points instead of two at the Top.—*Orus*, her Son, is about her Neck. These were the most antient Divinities. There are numerous Hieroglyphicks round the Bottom, and behind the Statue, which at any Time may be taken off, by applying to them stiff Paper moistened, and pressed with a Bodkin. One Mr. *Pulleine*, my Lord informs us, was the first who practised this Manner at *Rome*, and from him the celebrated Antiquary, *Fabretti*, learned it. The latter took off a Port-Folio of *Hetruscan* Inscriptions, which he made a present of to our Royal Society. The Statue is of *Theban* Iron Stone; so called, because of the Colour. It is heavier and harder than Marble.

Over the Doors.

The Busto of *HESIOD*.

The Busto of *PHÆDRA*.

A white Marble Table, ten Feet and eight Inches long, four Feet and six Inches wide, four Inches thick.—On it is a dying Gladiator.

By Verepoil.

A large Alto Relievo of a Vestal Virgin, engraved in *Montfaucon*.

The following Inscription is on the Relief.

VESTÆ SACRUM.
C. PUPIUS FIRMINUS ET
MUDASENA TROPHIME
IANI PARTHICI
DIVI NERVÆ. PRONEP.
T. AELIO HADRIANO.
ANTONINO. AUG. PIO.
PONT: MAX. TRIB. POTEST. VII.
IMP. II. Cos. II. P. P.

She holds in her right Hand a Simpulum; in her left a Spear. Her Head is not veiled, as in some Coins. The Simpulum is the Mark of her Priesthood.

Pictures

Pictures in the same Room.

*Begin with that next the Window on your
Right-Hand.*

Sir CHARLES HOTHAM.

By **RICHARDSON.**

BARBARA, Countess of PEMBROKE, second Wife to Earl Thomas, with her Daughter Lady Bab. Herbert, afterwards married to Mr. North.

The late Duke of MONTAGUE.

By **Dabl.**

Lady ROCKINGHAM.

By **Sir Peter Lely.**

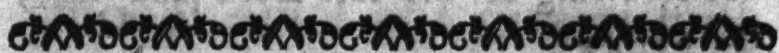
Four of the Royal Family.

By **Zimmen.**

MARY, Countess of PEMBROKE, last Wife to Earl Thomas.

By **Jervise.**

NEW



NEW DINING-ROOM.

*Begin the Pictures with that opposite the Door
as you enter, from Top to Bottom, on your
Left-Hand.*

A FRIAR and NUN.

2. By *Aldegraaf*.

A NATIVITY.

3. By *Triga*.

The late Duke of MARLBOROUGH.

By *Reynolds*.

A FRUIT PIECE.

By *Mich. Angelo Carravaggio*.

A LANDSKIP.

By *Zuccarelli*.

JUPITER, CUPID, and PSYCHE.

3. By *Giuseppe Arigoni*.

60 *A Description of the Curiosities*

A Drawing of the late Lord and Lady
PEMBROKE.

By Reynolds.

A Copy of *Mich. Angelo's* BACCHUS, in
the Florentine Gallery. A Composition,
call'd *Scafiola*.

By Gori.

A LANDSKIP.

By E. Wilson.

Three of DIANA's Nymphs bathing,
Actæon looking at them.

5. By *Giuseppe del Sole*.

Commodore HERVEY.

By Reynolds.

A Boy gathering Fruit.

2. By *Mich. Angelo Pacci di Campi Doglio*.

A FLOWER PIECE.

By Mrs. Cerjat.

Our SAVIOUR in the Temple.

By *Salviati*.

An

In WILTON-HOUSE. 61

An old Woman reading.

3. By *Rembrandt*.

A Herdsman and Cattle, big as the Life.

2. By *Rosa di Tivoli*.

A LANDSKIP.

By *Vernet*.

A WINTER PIECE.

4. By *Jans. Brugel Velvet*.

A LANDSKIP, with *Hagar, Ishmael*, and the Angel.

3. By *Nich. and Gaspar Poussin*.

Two whole Lengths of the Kings of France, *Francis II.* and *Charles IX.*

By *Fred. Zuccherò*.

Fish, and an old Woman feeding her Cat.

4. By *Snyder*.

A Carpet, and Boar's Head.

2. By *Maltese*.

62 *A Description of the Curiosities*

A WINTER PIECE.

4. By *Mumper and Brugel.*

A FAIR.

3. By *Jans. Brugel Velvet.*

CHRIST in the Virgin's Arms; three Angels looking on.

3. By *Carlo Maratti.*

Three Children of King *Henry VII. Arthur*, Prince of *Wales*; *Henry*, about three Years old, who was afterwards King *Henry VIII.* and *Margaret*, who married the King of *Scotland.*

4. By *Hans Holbein, the Father.*

A Country Boy, as big as Life, with a Bird's Nest in his hand; at a Distance a Cow bemoaning her Calf.

4. By *Ant. Amorosi.*

CUPID, giving a Boy some Fruit and Flowers.

By *Car. di Fiori.*

A FLOWER PIECE.

By Mrs. Cerjat.

The Duke of EPERNON on Horseback.

By Vandyke.

The Rev. Mr. WOODROFFE.

By Hoare, of Bath.

BACCHUS, on an Altar in the Wood;
many Figures about it, celebrating his
Misteries, and shewing great Spirit in dif-
ferent Postures. The Light darts through
the Wood in a pleasing Manner.

1. By *Salvator Rosa*.

The late Sir ANDREW FOUNTAINE.

By Hoare, of Bath.

The VIRGIN and our SAVIOUR; *Joseph*
looking on.

2. By *Guercino*.

BACCHUS and ARIADNE.

By *Fran. Molas*.

NYMPHS dancing, and differently em-
ployed.

By *Watteux*.

Thirty

64 *A Description of the Curiosities*

Thirty of the chief Reformers; their Names are on a stone in the Bottom of the Landskip. *Wickliff* is supposed to be the Preacher; the Bishops are in Purple, the Priests in Black, and the Martyrs in White, distinguished by Purple and Black about their Necks.

By a Disciple of *Car. Maratti*.

Over the Glasses.

The Busto of CURIUS DENTATUS.

The Busto of OTHO; very rare; the first who wore a Peruke.

On the Chimney Piece.

The Busto of THOMAS Earl of PEMBROKE, who collected all these Antiques.

The Busto of Lord VERULAM.

The Busto of Sir ISAAC NEWTON.

Two Red *Egyptian* Granate Tables.

	F.	I.	
Long,	4	11	} each.
Wide,	3	7	

THE



The CHAPEL-ROOM.

Begin with a Table on your Right-Hand,

CALLED *Lumachella*, from its being a Petrification of Shells, which belonged to a Temple, and was for the sacrificing of lesser Animals, as Birds, &c. That the Blood might not run over the Edges, it has a remarkable Channel, big enough to lay one's Finger in; round the outermost Edge of the four Sides of the Flat next the Moulding, and in the Middle of one of the Channels, is a Hole for the Blood to run through.

Upon the foregoing Table, is a Busto of ISOCRATES.

The Busto of TITUS LIVIUS.

A very fine *Greek* Statue of a River, represented by a beautiful *Naid* (or River

F

Nymph)

Nymph) sleeping on the Bank, with a genteel Turn of her Body, the Linen covering her very decently. This is probably the River called in Scripture the River of *Egypt*, translated in the Septuagint *Rhinocolura*, and is the Boundary between *Egypt* and *Palestine*. In the Front a Bird holds a Lizard by the Tail: It has a Tuft of Feathers on its Head, and is like a small speckled Bird in *Egypt*, almost as large as a Dove, which is called *Ter Chaous*, i. e. the Messenger Bird; it spreads the Tuft of Feathers on its Head very beautifully, when it alights on the Ground. Another Lizard is going away, and a Snail is near it, exactly like the Snail of *Palestine*. A Bird, like a Duck, has a Serpent in its Mouth.

An Equestrian Statue of MARCUS AURELIUS, made at *Athens*, and so esteemed, that the Sculptor was sent for to *Rome* to make that which is there in Copper, as big as the Life—The Person is in the same Posture, but this has a *Macedonian* Horse, small, and of Marble: To prevent the
breaking,

breaking, Cardinal *Mazarine* had one Side cemented to a Marble which comes out at the Bottom, squared as a Pavement, on which the Horse is as walking.

This stands upon a Porphyry Table, with a Border round it, of the antient yellow Marble (*Giallo Antico*) and also of the antient Green (*Verde antico.*)

A Figure recumbent, leaning on a Sea-Dog, and representing the River MEANDER.

The Busto of ANACHARSIS, a Scythian Philosopher, who came to *Athens*, where he was greatly esteemed. The Head of this Busto is bald, as Historians say the Scythians were.

The Busto of SENECA.

The Busto of SOCRATES.

In the First Window.

A square Altar; Each of the four Sides has a Divinity; *Jupiter, Mars, Diana*, and

Juno. This was one of those Altars for a private Room, which they used to have in their Houses, in order to sacrifice to such Deities as they made their Lares, and Penates.

The Busto of MARTIN FOLKES, Esq. of *Hillington*, in *Norfolk*, and President of the Royal Society in the Year 1749.

By *Roubiliac*.

The Busto of ARISTOPHANES.

The Busto of Sir ANDREW FOUNTAIN.

By *Roubiliac*.

In the Second Window.

An antient *Greek* triangular Altar, dedicated to *Bacchus*; on one Side, *Silenus* holds a Torch inverted in his right Hand, and in his left a Canister full of Fruit; on another Side is an Attendant of *Bacchus*, dancing, with one Foot up, and a *Thyrus* in his right Hand; in his left, a Bowl; and

and the Skin of a Beast on his Arm: On the other Side is a *Bacchus*, dancing, in a long thin Garment.

The Busto of PLATO; of great Antiquity, and most reverend Aspect.

The Busto of HOMER.

The Busto of ARISTOTLE.

The Busto of ANACREON.

On a Table of antique Oriental Alabaster (Alabastro Orientale) of one solid Piece, of great Value.

A GROUP: CUPID and GANYMEDE.—
Ganymede is sitting, and resting against the Stump of a Laurel; the Leaves shew that it is an *Alexandrian* Laurel; the same as we see on ancient Medals; not the stiff, large leaved Laurel, which adorns modern Kings in their Coins, from a Mistake of what the Antients used. It is rare to see the distinct Form of seven Pipes, as here

expressed. *Cupid* is very attentively looking on, and reaching his Hand out towards the Pipes, as if to instruct *Ganymede* how to play.

PICTURES in this Room.

Begin on your Left-Hand.

BUILDINGS Perspective, and Figures,
By *Sabas* and *Marco Ricci*,

An old Woman teaching School.

By *Ostade*,

A Multitude of Figures at a Fair.

By *Castèels*.

VENUS leading *Cupid* and the *Graces* to see *Vulcan* and others forging Arrows Heads for *Cupid*.

By *Alex. Turco Venoreffe*.

In WILTON-HOUSE. 71

A Drawing of a young Woman.

By Ludovico Caracci.

A Drawing of St. ANDREW going to the Cross.

By Guido Rbeni.

A SAINT.

By Carlo Dolci.

A Drawing of the MOLTEN CALF, with a Number of Figures.

By Tintoretto.

A Drawing of St. STEPHEN stoned.

By Barocci.

LEO the Xth.

By Raphael.

A favourite Dog.

By Wootton.

LORD CROMWELL.

By Holbein.

72 *A Description of the Curiosities*

Views of LINCOLN'S-INN, and COVENT-GARDEN.

By Scot.

VANDYKE's Picture.

By Himself.

Over the Doors.

*The Busto of Sulpitia, the Poetess ;
she wrote a Satyr on Domitian's banishing
the Philosophers from Rome.*

The Busto of LIBERTAS.

The Busto of DOMITIA.

*On the Window in the Chapel are
painted,*

*WILLIAM, Earl of PEMBROKE, and
his two Sons, Henry and Edward. Henry,
the eldest, who succeeded his Father, mar-
ried Mary, Sister to Sir Philip Sidney, by
whom*

whom he had two Sons, *William* and *Philip*; *William*, in the Reign of King *Charles* the First, was Lord Steward; *Philip* succeeded him in the Earldom, and was Lord Chamberlain to King *Charles* the First; *Edward*, the youngest, was Ancestor of the *Powis* Family. In another Pannel is the Countess of *Pembroke*, who was *Ann Parr*, Sister to Queen *Catherine*, the last Wife to King *Henry VIII.* There is with her, their Daughter, whose Name was *Ann*, married to *Francis*, Earl of *Shrewsbury*.

Over the Door.

The Busto of *LIBERA*, the Female Divinity of Intemperence.

Over the Chimney-Piece.

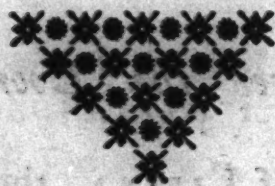
MARY FITZWILLIAM, Countess of PEMBROKE.

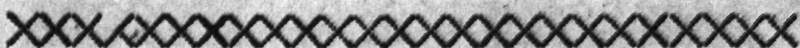
By *Roubiliac*.

When

74 *A Description of the Curiosities*

When you enter the South Front towards the Garden, (which whole Front is a beautiful Building of *Inigo Jones*) pass through the *Cube-Room* into the *Hunting-Room*, the last Room at the western End of that Front,





T H E

HUNTING-ROOM.

Begin with the Bustos on your Left-Hand.

TH E Busto of VIBIUS VOLUTIANUS.

The Busto of ANTONIA, Wife of *Dru-*
fus, the Elder: The Linen of this Bust is
very natural.

The Busto of ALEXANDER SEVERUS.

The Busto of BERENICE, the Mother;
her Hair in a particular Manner.

The Busto of BERENICE, the Daughter.

The Busto of JULIA, Daughter of *Titus*.

The Busto of ANNA FAUSTINA, third
Wife of *Heliogabalus*; very fine, like that
of *Antonia*.

In

In a Niche over the Chimney.

The Statue of BACCHUS. Very fine ancient Sculpture, adorned in a particular Manner with Poppies; the Poppies hang as a Belt from both Shoulders, as low as the Knees.

The Busto of SAPPHO, with the Bandage, as deified, of the finest Marble, like Ivory; the last Perfection of Greek Sculpture; white as at first making, because (with several here) found in a Vault.

The Busto of TITUS.

The Busto of FAUNUS.

The Busto of JUPITER.

The Busto of TULLIA.

On the Pannels of the Wainscot are painted eighteen different Sorts of Hunting,

By *Tempesta, Junior.*

BUSTOS



BUSTOS and STATUES

I N T H E

C U B E - R O O M .

Begin with the Bustos on your Left-Hand.

THE Busto of MASSINISSA, King of *Numidia*; with the African Bonnet on his Head, and the Head of *Medusa*, and the upper Parts of two Dragons on his Breast-Plate: between the Dragons is a Plant, probably the *Silphium*, for which *Numidia* was famous.

The Busto of AVENTINUS, Son of *Hercules*; the Head of a Lion's Skin making the Covering for his Head, and the two fore Paws tied in a Knot upon his right Shoulder; an elegant Performance. The Peculiarity of this Hero's Dress, agrees with the Description *Virgil* has given of him in the seventh *Æneid*:

Great

78 *A Description of the Curiosities*

*Great AVENTINUS, great ALCIDES' Son,
Wore the proud Trophy that his Father won.
He stalk'd before his Host, and wide despread
A Lion's Teeth grinn'd horrid o'er his Head;
Then sought the Palace in a strange Attire,
And look'd as stern and dreadful as his Sire.*

Pitt, B. 7. L. 838.

The Busto of TRAJAN; the Head, Bust,
and Plinth, of Parian Marble, the Face
and Neck only polished.

The Busto of MATIDIA.

The Busto of METELLUS, without a
Beard, by a very fine *Greek* Sculptor, all of
a Piece down to the Navel; the only one
which shews the Ornament of a Chain,
which is of very rich Work. On his Breast-
Plate is an Elephant, and a Laurel round the
outside of it. The Consular Medal of *Me-*
tellus has likewise an Elephant on the Re-
verse, but the Head of that is bearded, sup-
posed to be a Divinity, with the Name only
of *Metellus*. The Elephant is added, in
Memory of the Victory he gained over *Ju-*
gurtha,

gurtba, King of *Numidia*, upon which he obliged him to deliver up all his Elephants to the Romans.

The Busto of MARCELLUS the younger.

On a Table of Jasper Agate, (Diaspro Agate) which is very beautiful, are the three following :

A little Statue of BACCHUS, with Grapes, and with a Snake, the peculiar Symbol of the *Egyptian Bacchus*, who invented Medicine, and was said to be the *Sun* and *Apollo*.

The Statue of DIANA of *Ephesus*; the Head, Hands, and Feet, black, the rest white Marble, as described by *Pliny*; probably of the same Form as the Statue of *Diana of Ephesus*, mentioned in the Acts of the Apostles. It is engraved in *Montfaucon's* first Volume. In the Statues of the *Ephesian Diana*, more Symbols are observable in some, than in others. They exhibit Crabs, Oxen, or Bulls, Lions, Griffins, Harts, Sphinxes, Insects, Bees, Branches

Branches of Trees, Roses, and sometimes human Figures, all united together. In the Explication of these, there is a Diversity of Opinions among the Learned. Many think, that under them is shadowed, the Nature of Things, the World itself, or that generative Energy, which is the Parent of every Thing earthly. The Inscriptions on many of these Statues seem to imitate as much.—*Diana of Ephesus* may be considered as a Pantheon including the Symbols of many Deities; the Turret on her Head relates to *Cybele*, as also the Lions; the Fruits and Oxen to *Ceres*; the Griffins to *Apollo*; the Harts to *Diana*; and the Cancer is a Sign of the Zodiac.

The Statue of an antient Priest, with a Phrygian Cap, sacrificing a Hog to *Isis*.

An Alto Relievo of *PYRRHUS*, the Son of *Achilles*. It is an Oval, and has a splendid Aspect, as of a very large Gem; the Face is Porphyry, which the Cardinal *Mazarine* so much valued, as to finish his Dress with a Helmet of different coloured Marble.

The

The Busto of VESPASIAN.

The Busto of PYRRHUS, King of *Epirus*;
with a noble Air. There is a Dragon on
the Helmet; and on his Breast-Plate a Head
with Wings, like the Head of a Bat.

PICTURES in this Room.

Begin between the two last Bustos.

Mrs. KILLIGREW, }
Mrs. MORTON, } Celebrated Beauties.

By Vandyke.

Mr. JAMES HERBERT, and his Wife,

By Sir Peter Lely.

The Earl and Countess of BEDFORD.

By Vandyke.

The Countess of PEMBROKE, (Mother
of Earl Thomas) and her Sister.

By Sir Peter Lely.

82 *A Description of the Curiosities*

HENRY Earl of PEMBROKE, (Father of the present Earl) when about seventeen Years old.

By Sir Godfrey Kneller.

Over the Chimney Piece.

WILLIAM Earl of PEMBROKE, elder Brother to Earl Thomas.

By Sir Peter Lely.

Lady CATHARINE, eldest Daughter to Earl Thomas, (married to Sir Nicholas Morrice) and her Brother, Mr. Robert Herbert.

By Sir. Godfrey Kneller.

THOMAS Earl of PEMBROKE, when Lord High Admiral.

By Wissing.

Our SAVIOUR, and the Woman of Samaria.

i. By Giuseppe Chiari.

The Countess of PEMBROKE, first Wife of Earl THOMAS.

By Wissing.

The

The VIRGIN, Our Saviour, and Joseph reading: There are also several Boys in different Actions.

1. By Gennari.

In the Ceiling.

DÆDALUS and ICARUS.

1. By Giuseppe Arpino.

A Table inlaid with Specimens of 135 different Sorts of Antique Agates and Marbles.

On it, a Group of eleven Figures; very fine Sculpture.

On the bottom Pannels of this Room is painted the History of the Countess of PEMBROKE's *Arcadia*, written by Sir Philip Sidney.

By the Brother of Signor Tomaso.



Pictures, Bustos, and Tables

I N T H E

G R E A T R O O M.

THE celebrated FAMILY PICTURE: Consisting of ten whole Lengths. The two principal Figures (and these are sitting) are *Philip* Earl of *Pembroke*, and his Lady; on their right Hand stand their five Sons, *Charles* Lord *Herbert*, *Philip*, (afterwards Lord *Herbert*) *William*, *James*, and *John*; on their left, their Daughter *Anna Sophia*, and her Husband, *Robert*, Earl *Carnarvan*; before them Lady *Mary*, Daughter of *George* Duke of *Buckingham*, and Wife to *Charles* Lord *Herbert*; and above in the Clouds, are two Sons and a Daughter, who died young. This, and all the other Pictures in this Room, are

By *Vandyke*.

A half

A half Length of King CHARLES I.

A half Length of his Queen.

A whole Length of WILLIAM Earl of PEMBROKE, Lord Steward.

A whole Length of the first Lady of the second Earl *Philip*.

Three Children of King CHARLES I.

Whole Lengths of the Dutcheſs of *Richmond*, (first married to *Charles* Lord *Herbert*) and Mrs. *Gibson* the Dwarf.

A whole Length of the Duke of RICHMOND and LENOX.

A half Length of the Countess of CASTLEHAVEN.

A half Length of the second Earl *Philip*.

Two large Pier Glasses.

F. I.

6

7 high,

4

7 wide,

} in the Plate.

G 3

Under

*Under the one,**A Red Egyptian Granite Table.*

		F.	I.
Long,	-	4	9
Wide,	-	1	10

On it a Nuptial Vase, representing the whole Ceremony of a *Greek* Wedding, from the Beginning of the Sacrifice to the washing of the Bride's Feet; it is very fine Work.—Before any Marriage could be solemnized, the Gods were consulted, and their Assistance implored by Prayers and Sacrifices, which were usually offered by the Parents or Relations of the Parties. When the Victim was opened, the Entrails were carefully inspected; and if any unlucky Omen appeared, the former Contract was dissolved, as displeasing to the Gods.—Torches were carried before the Bride, in her Passage to her Husband's House; Singers and Dancers attended; and a sumptuous Banquet was prepared. Before the Bride went to Bed, she bathed her Feet in Water, fetched

fetch'd from the Fountain *Callirhæ*. This seems to have been a Custom peculiar to the *Athenians*, as we learn from *Aristophanes*; and hence we may conclude, that this curious Nuptial Vase was the Workmanship of some Artist in that City.

Under the other,

A Lapis Lazuli Table.

F. I.

Long,	-	5	1
Wide,	-	2	2

On it a Roman Urn; Variety of very fine Work all round it, of Figures, Foliages, Birds, &c.

The Paintings in the Ceiling represent several Stories of *Perseus*; as, particularly, the cutting off *Medusa's* Head, and the relieving of *Andromeda*. The great Oval, in the Middle of these, shews a very natural Section of a Temple in Perspective, seeing

88 *A Description of the Curiosities*

the Sky thro' a round Top. It plainly relates to *Perseus*, because it shews the same Face and Dress as in the former. There is a Priest, in great Concern, at the Altar; it is *Perseus*, to revenge himself on *Polydectes*, for the Injuries offered to his Mother and *Dictys*, whom he found at the Altar; whither they had been forced to fly for Sanctuary from his Violence.

By Signor *Tomaso*.

Begin with the Bustos on your Left-Hand.

The Busto of MARCELLUS, the famous Consul.

The Busto of DRUSUS, the elder Brother of *Tiberius*.

The Busto of LUCIUS VERUS CÆSAR.

The Busto of MARCUS BRUTUS, of the best *Greek* Sculpture.

The Busto of CAIUS CÆSAR; upon a Table

Table of the *Verde Antico*, or green antique Marble.

The Busto of DIDIUS JULIANUS.

The Busto of LUCIUS VERUS, when Emperor.

The Busto of LUCIUS CÆSAR, Brother to *Caius Cæsar*, on an Agate Table. This Person, and *Caius*, were Sons of *Julia*, Daughter of the Emperor *Augustus*, and *Scribonia*.

The Busto of JULIUS CÆSAR; Oriental Alabaster, noted, as may be seen by what is said of it in *Valetta's* Collection. The Marble of the Breast-Plate is of the Colour of Steel.

The Busto of ANTINUS.

The Busto of SEPTIMUS SEVERUS.

The Busto of HORACE, in Porphyry; mentioned also in *Valetta's* Collection: Fa-

bretti

bretti in his Comment gives good Reasons for its being *Horace*.

The Busto of MARCUS AURELIUS.

The Busto of ANTONINUS PIUS, of the best *Greek* Sculpture. On this Bust, as also on several others in this Room, may be seen the true Habit that the Emperors wore when they appeared in various Colours; different coloured Marbles being chosen for that Purpose.

The Busto of CICERO, of Touchstone, with the Mark of the *Cicer*, or Vetch, on his Face; from which he had the Name of *Cicero*.

The following Bustos are all of white Marble; and the Terms upon which the Bustos stand in this Room, are fine Jasper, and Marbles, many of which are antient.

The Busto of ARTEMIS, or DIANA: Her Hair tied behind her, not to hinder her shooting: The Air of the whole Bust is like

like the upper Part of the celebrated Statue of this Goddess, and thought to be by the same Sculptor. This (as several others) has, in *Greek Characters*, the Name inscribed on it: It is of most excellent *Greek Workmanship*.

The Bust of LUCANUS; the Head and Bust of Parian Marble; fine Sculpture, On the Bottom of the Bust is a *Pegasus*.

Quintilian, in his Institutions, gives him this Character:—*Lucanus ardens & concitatus & sententiis clarissimus, & ut dicam, quod sentio, magis Oratoribus quam Poetis imitandus.*

The *Pegasus* then is happily expressive of the Poet's rapid and sublime Genius; he is sure to rant whenever he gets into a Battle, or Sea Engagement; and yet he is to be admired for so many fine philosophical Passages to be met with in his Works; and for his generous Sentiments; particularly, on the Love of Liberty, and Contempt of Death: These, perhaps,
he

he owed to his Uncle *Seneca*, and his Master *Cornutus*.

The Busto of *CASSANDRA*, Daughter of *Priam*: She was a Prophetess, and had a Temple; and therefore wears a peculiar Head-Dress, with several Bandages.

The Busto of *AMMONIUS*; on it is the following Inscription:

O Λ Υ Μ Π Ι Α Σ
Σ. Κ. Θ.
Α Μ Μ Ο Ν Ι Ο Σ.

The Olympiad 229, answers to the Year of *Christ* 137. Bustos were frequently erected to remarkable Victors in the Olympic, and other Games; but this is the only one known with the Olympiad marked on it. Chronologers mention, *Ammonius Alexandrinus, alias Epidaurus, fuit Victor stadii.*

The Busto of *AUGUSTUS*, of Parian Marble.

The Busto of *GERMANICUS*.

The

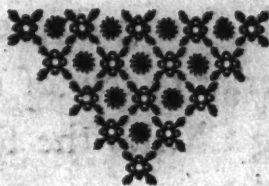
**The Busto of PRUSIAS, King of *Bitby-*
nia; excellent Sculpture.**

The Busto of SCIPIO ASIATICUS.

The Busto of CARACALLA.

The Busto of VITELLIUS.

The Busto of ALCIBIADES.





PICTURES and BUSTOS

I N

THE LOBBY.

*Begin the Pictures opposite the Door, and
to your Left.*

THE Decollation of St. JOHN. The Painter is an Honour to the *English* Nation. This Picture is so finely painted, and with such strong Expressions, as to make him inferior to few of the best *Italian* Masters. King Charles the First called him the *English* Tintoret. Sir Peter Lely reckoned this the chief Historical Picture that he did.

2. By *Dobson*.

Variety of FRUITS; Vines growing up
a Pomegranate-Tree, and two Vintage
People

PICTURES

People as big as the Life. *Michael Angelo*, the Painter of this Picture, was famous for travelling Figures; of which Sort one may here see at a Distance, a Man driving an Ass. Sir *Robert Gere* gave his Widow three hundred Pistoles for this Piece; it being a favourite of her Husband's, which he kept for Himself. He painted the Figures, that are as big as the Life, which was not usual for him, as in most of his Pictures they were put in by other Painters.

1. By *Michael Angelo della Battaglia*.

A Piece of STILL LIFE;—of Fowls, and a young Boar.

3. By *Gabriel Salci*.

NEPTUNE and AMPHYTRITE; with several other Figures.

1. By *Luca Giordano*.

A NATIVITY.

By *Taddeo*, and *Fred. Zuccherò*.

Two Pictures, composed of different Sorts of Marble, out of the Duke of Florence's

rence's Collection. This work is called, in Italian, *Pietra Comessa*.

A Country Family; a Man and his Wife, and two Children, one of which is asleep in a Cradle.

5. By *Brawer*.

CERES standing with a most genteel Air, holding up Wheat. Given by the Duke of *Parma* to the Earl of *Peterborough*, when he conducted *James* the Second's Queen to *England*.

2. By *Parmegiano*.

A Flemish School. The Painter commonly called the little *Van Dyke*.

2. By *Gonsales*.

The ANGEL, as speaking to *Tobias* about the Fish, which is swimming up to them. The Dog is between *Tobias's* Legs, barking at the Fish.

2. By *Procacino*.

The Discovery of *ACHILLES*.

2. By *Salviati*.

The

The VIRGIN with CHRIST.

4. By *Solari*.

An Antique Picture from the Temple of *Juno*. *Juno* is sitting by a Temple; *Pallas*, *Hercules*, *Diana*, *Apollo*, *Ceres*, and *Vertumnus*, are coming to her, with their Symbols in their Hands.

A NATIVITY.

4. By *Jan Van Eyck*, 1410.

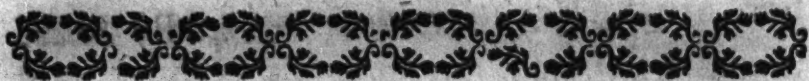
A LANDSKIP, with Rocks, Water, and three Travellers.

4. By *Bartolemeo*.

A LANDSKIP, with a Man carrying a Fishing-Net.

4. By *Francesco Giovanni*.





B U S T O S.

THE Busto of MARCUS MODIUS; the only one known with an Epitaph on it; the Bottom is made round, so as to fix it on the Hole in which his Ashes were put.

ΙΗΤΗΡ ΜΕΘΟΔΟΥ ΑΣΙΑΤΙΚΕ ΠΡΟΣΤΑΤΑ
ΧΑΙΡΕ ΠΟΛΛΑΜΕΝ ΕΣΤΘΑ ΠΑΘΩΝ ΦΡΕΣΙ
ΠΟΛΛΑ ΔΕ ΛΥΤΡΑ.

*Medice methodi Asiaticæ magister Salve.
Multa quidem bona passe mentibus multa
vero tristia.*

On the P E D E S T A L.

Μ. ΜΟΔΙΟΥ ΑΣΙΑΤΙΚΟΥ ΙΑΤΡΟΥ ΜΕΘΟΔΙΚΟΥ

*Marcus Modius Asiaticus Medicus metho-
dicus.*

One would imagine, from this Inscription, that *Marcus Modius* was a very celebrated Physician, though his Name is not yet come down to us. If any Conjecture can be made from the *Greek* Characters concerning his Age, he flourished about the Times of the first Emperors. The Letters are antient; the Sigma and Epsilon on the Breast retain the antique Form. These Letters, from the Reign of *Augustus*, began to lose their pristine Shape. *Marcus Modius*, says *Montfaucon*, as far as can be conjectured, lived about the Age of *Augustus*; he is called the *Methodical* Physician. The first who probably introduced Method into Medicine, was *Themison*, who was Cotemporary with *Pompey*; and from him proceeded the *Methodists* in that Profession.

The Word *χαψι* seems to shew, that this was a sepulchral Inscription; and was placed on this Tomb. *Pausanius* says, "Ad hunc modum suorum cadavera condunt Sicyonii: Corpus terra contegant, deinde

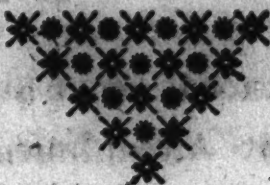
Capidea basi extracta, columnas erigunt;
 quibus fastigia imponunt, eadem specie,
 qua intemplis. Inscriptionem nullam po-
 nunt, sed ejus quem extulerunt nomen
 apellantes, patris mentione prætermiffa,
 illum valere jubent, κεινους τον νεκρον χαριεν.—
Lib. 2.

The two Verses in which he is said to have experienced much Good and Evil, are exactly in the Style of an Epitaph. The second Verse is from the fourth *Odysssey*, where Mention is made of that Potion, which *Helena* prepared, to make them forget their Misfortunes.

The Busto of APOLLONIUS TYANÆUS. It is lively in the Attitude, with his Arm tucking his Garment about him. When it was first sold at *Valetta's* Sale, a Gentleman gave upwards of 270l. for it. There were then, in the South-Sea Time, several Antiques sold for above 200l. each; as the *Homer* which the Emperor *Constantine* got from *Smyrna*; *Horace*, the Poet, of *Porphyry*; *Cicero*, of *Touchstone*; and *Julius Cæsar*,

Cæsar, in Oriental Alabaster; which *Thomas* Earl of *Pembroke* afterwards bought.

The Busto of *MAGO*, the famous Carthaginian. *Scipio* would not burn *Carthage* 'till he had secured the Book which *Mago* had written of Agriculture; the Substance of which is still preserved in the Writings of *Cato*, *Varro*, and the other Authors, *de Re Rustica*.





T H E
COLLONADE-ROOM,

*Begin the Pictures with the Uppermost
on your Left.*

T H E Head of St. PAUL.

4. By *Augustino Carracci.*

A CALM,

4. By *Vandervelt.*

BELSHAZZAR'S Feast ; a Multitude of
Figures. Great Astonishment appears in
all the Company at the Table, &c.

4. By *Old Frank.*

**Pictures of the present Lord and Lady
PEMBROKE.**

By *Reynolds.*

A CALM

A CALM.

By Patten.

A MADONA.

3. *By Carlo Dulci.*

A GALE.

By Patten.

St. SEBASTIAN shot with Arrows.

5. *Scarcelina di Ferrara.*

A LANDSKIP.

4. *By Herman Sacbtleven.*

The Labours of HERCULES.

4. *By Francis Floris.*

The Inside of the Columns.

A HARVEST HOME.

By Rubens.

The MONEY CHANGERS, and People,
with the Doves in the Temple.

3. *By Dominico Fetti.*

CHRIST taken from the Cross; ten other Figures, with strong Expressions of the Solemnity. The *Virgin* has her right Hand under our *Saviour's* Head, as lifting him up; while *Joseph* of *Arimathea* (who is richly dressed) is wrapping the Linen Cloth round him. Behind *Joseph* are two Men, one of them has the Superscription in his Hands, and the Crown of Thorns upon his Arm; the other is as talking to him, pointing with one Hand to the *Virgin*, and the other towards *Joseph*. On the other Side is St. *John*, with his Hands folded together, and shews great Concern. *Mary Magdalen* is wiping off the Blood, and wrapping the Linen round our *Saviour's* Feet. *Mary*, the Wife of *Cleopbas*, is, as speaking to *Nicodemus*, who is giving Directions about the Spices. Behind them are two Men; one holds the Nails taken from the Cross, the other the Hammer and Pinchers. Here is also the Tomb shewn, and the People rolling the Stone from the Entrance of it; and Mount *Calvari*, with Bones and Skulls scattered about where the Crosses stand; with a View

of the Multitude returning into *Jerusalem*;
at a Distance, a Landskip with Rocks, &c.

3. By *Albert Durer.*

MIDAS's Judgment.

By *Phillippo Lauro.*

A NATIVITY.

By *Theodoro.*

The VIRGIN, *Christ*, St. *John*, and St.
Catbarine.

3. By *Parmegiano.*

A MAGDALEN, contemplating with a
Crucifix; Angels appear above.

4. By *Elizabetta*, Daughter of *Sirani.*

A NATIVITY; at a Distance, the Shep-
herds without their Sheep, and an Angel in
the Clouds.

3. By *Dionigo Calvart.*

A LANDSKIP, with Figures sitting by
the Water Side.

3. By *Orizonti.*

St. PETER

106 *A Description of the Curiosities*

St. PETER and the ANGEL coming out
of Prison.

By *Stenwick*.

A DRAWING.

By *Raphael*.

The late Lord PEMBROKE.

By *Jervoise*.

A DRAWING.

By *Corregio*.

LEDA and the SWAN.

3. By *Leonardo da Vinci*.

VIRTUE coming to *Parnassus* to awaken
Apollo and the Muses.

3. By *Luigi Gentili*.

The Port of *Leghorn*, on Copper.

5. By *Viviano Codazzo*.

The VIRGIN, our Saviour, St. *John*, and
an Angel.

3. By *Raphael Urbino*.

HERCULES and DEJANIRA.

4. By *Giovanni Mantouano*.

The Birth of St. JOHN.

4. By *Dominico Pelugio*.

CUPID

CUPID wrenching his Bow out of the
Hands of a Boy.

4. By *Taruffi da Bologna*.

An Antique of the *Virgin* and our *Savi-*
our, said to be painted by *St. Luke*.

The FOUR SEASONS; *Winter* is the
Stump of a Tree, with odd Faces, and
Owls.

2. By *Murillo*.

A SERAGLIO.

By *Otto Veni*.

ISAAC blessing JACOB.

By *Lazarini*.

A Salutation of the *Angel* to the *Virgin*.

4. By *Francesco Dani*.

JUDITH cutting off *Holofernes's* Head.

5. By *Andrea Montagna*.

Over the Chimney.

The half Length of a Gentleman, sup-
posed to be *Prince Rupert*.

By *Vandyke*.

Next

Next the Lobby Door.

The Busto of DRUSILLA.

Next the Corner Room Door.

The Busto of HORACE the Consular.

On the Chimney-Piece.

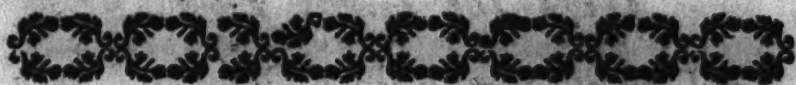
The Busto of COMMODUS.

The Busto of POLEMON.

On a Table, the Produce of Mount Edgumbe.

MORPHEUS, the God of Sleep, in black Touchstone; his Head wreathed with Poppies, and a Poppy in one Hand.

I don't think it amiss to acquaint the Curious, that in the two next Rooms are some Capital Paintings by the most eminent Masters.



Pictures in the Corner Room.

Begin with the Pictures over the Door, as you enter the Room, and proceed to the Right.

THE VIRGIN, with *Christ* leaning the back Part of his Head against her Breast. He has a Bird in his right Hand.

3. By *Crespi*.

The VIRGIN teaching our Saviour to read.

3. By *Guercino*.

PHILIP Earl of PEMBROKE.

By *Vandyke*.

St. DOMINICO.

By *Corregio*.

The

The Head of MIERIS.

5. By *Himself*.

A CHARITY with three Children, very natural. It was one of King *Charles* the First's Pictures.

2. By *Guido Rheni*.

A LANDSKIP.

3. By *Rubens*.

MARY MAGDALEN.

2. By *Titian*.

CHRIST from the Cross; two Boys holding up the Arms, and the Virgin devoutly stretching out her Hands. At a Distance appear the three Crosses, and a Group of little Figures, with a Horse. It was made for *Henry II.* King of *France*, which he gave to his Mistress, *Diana Valentinois*; and on the painted flat Frame, in one Corner, are the Arms of France; in another, a Monogram of the first Letters of their Names; the other two Corners, the Emblems of *Diana*, three Half-Moons, in one, and a Quiver and Bow in the other.

3. By *Michael Angelo*.

BACCHUS,

BACCHUS, with a Bowl in his left Hand, his right Arm resting on a Vessel; an old Man emptying a Basket of Grapes into a Vat; a Woman and Boys, with two Baskets of Fruit.

By *Polidore Caravagio*, a Scholar of *Raphael's*.

The WOMAN bringing the Children to CHRIST.

By *Sebastian Burdon*.

A whole Length of DEMOCRITUS laughing; a Book in his Hand.—Very much esteemed.

By *Spagnolet*.

MAGDALEN, as a Penitent, over-looking the Vanities of the World. Below her are six Boys, as Cupids; they are handling Jewels, &c.

5. By *Domicino*, a Scholar of *Ludovico Caracci*.

NARCISSUS seeing himself in the Water. There are several *Cupids* in various Actions.

3. By *Poussin*.

An

An Assumption of the VIRGIN.

5. By *Rubens*.

In the *Arundel* Catalogue it is said, that his Lordship desired *Rubens* to paint for him a fine finished Closet Picture, which is this Picture; being an old *Flemish* Board, most beautifully coloured. There is a Group at Bottom of nine Angels, all in different Postures, as raising the Cloud under the Virgin *Mary*. There are several pretty Cherubims Heads at the Side, and at the Top. It so much pleased *Rubens*, that he said he would make a great picture after it; which he did for the Church of a Convent in *Antwerp*, where he has added Apostles as big as the Life.

The Countess of PEMBROKE, and Lord HERBERT, now Earl of PEMBROKE, when very young.

3. By Mr. *Hoare*, of *Bath*.

CHRIST astride upon a Lamb, is held by the *Virgin*; old *Joseph* is looking on, and leaning on a Staff.

5. By *Francesco Penni*.

The

The VIRGIN, our SAVIOUR, and St. JOHN.

3. By *Barocci*.

A young Woman with a Shock-Dog.

3. By *Corregio*.

A MADONA, very fine, with seven Stars round her Head.

3. By *Carlo Maratti*.

A PIPER.

3. By *Georgione*.

Old JOSEPH at Work, our SAVIOUR holding a lighted Lamp to him.

5. By *Luca Congiagio*.

The VIRGIN holding our SAVIOUR by his Arms, St. *John* embracing him; old *Joseph* is reading.

5. By *Ludovico Caracci*.

The VIRGIN holding *Christ* in her Lap. St. *John* has led a Lamb to him. *Christ* is looking at an Angel below on the Ground, gathering Flowers; old *Joseph* is higher up, with an Ass by him.

By *Contarini*.

FOUR CHILDREN, representing our *Saviour*, an Angel, *St. John*, and a little Girl. The Angel is lifting a Lamb to *St. John*, who has his left Hand upon it, and is in Discourse with our *Saviour*, as they are all sitting close together. Behind our *Saviour* is a Tree, and a Vine growing up it, with Grapes thereon. The Girl (representing perhaps, symbolically, the Christian Church) has hold of the Vine with one Hand, and in the other Hand has a Bunch of Grapes, which she is offering to our *Saviour*.

This is allowed to be the best Picture in
England of 2. *Rubens.*

THE DESCENT OF THE HOLY GHOST.

By *Salembeni.*

A dead SAVIOUR, surrounded with Angels; a very fine Sketch.

5. By *Bonamico Bufalmaco.*

MARS and VENUS.

By *Vander Warf.*

CHRIST lying on Straw in a Manger.

4. By *Vandyke.*

King

King RICHARD II. &c. I here transcribe *Hollar's* Account of it.—An elegant Representation of King *Richard* the II^d. (in his Youth) at his Devotion, painted on two Tables. In one, he is represented kneeling by his three Patron Saints, St. *John* Baptist, King *Edmund*, and King *Edward* the Confessor, having a Crown on his Head, clad in a Robe adorned with white Harts and Broom-Cods, in Allusion to his Mother's Arms, and in his own Name of *Plantagenista*. Thus he is praying to the Virgin *Mary*, with the Infant in her Arms, (on the other Table) surrounded with Christian Virtues, in the Shape of Angels, with Collars of Broom-Cods about their Necks, and white Harts on their Bosoms; one holding up a Banner of the Cross before them, and on the Ground are Lillies and Roscs.—St. *John* Baptist holds a Lamb in his left Arm. King *Edward* the Confessor holds a Ring between the Thumb and fore Finger of his left Hand; King *Edmund* holds an Arrow in his left Hand; all their right Hands are directed to King *Richard*,

as presenting him to our *Saviour*, who inclines himself in a very kind Manner towards them. There are eleven Angels represented, each of them hath a Wreath of white Roses round his Head. The Disposition of their Countenances, and Action of their Hands, is designed to shew that their Attention is employed about King *Richard*. On the Glory round our *Saviour's* Head, you may see the Cross represented in it, and round the Extremity of the Orb are small Branches of Thorns. On two Brass Plates on the Bottom of the Picture is engraved as follows, viz.

Invention of Painting in Oil, 1410.

This was painted before, in the Beginning of *Richard II.* 1377. *Hollar* engraved and dedicated it to King *Charles I.* and called it *Tabula Antiqua* of King *Richard II.* with his three Saints and Patrons, St. *John Baptist*, and two Kings, St. *Edmund* and *Edward* the Confessor. This Picture was given out of the Crown by King *James II.* to Lord *Castlemain*, when he went Ambassador

sador to Rome, and bought, since he died,
by Thomas Earl of Pembroke. 4.

The THREE KINGS OFFERING. There are Horses and many Figures, at several Distances, of this Painter's best colouring; with a glorious Eclat of Light breaking through the Clouds, in which are many Cherubims. That King, who has a strong Light on his Forehead, is the Painter himself. His whole Figures are best; for he was famous for suiting a proper Action to every Part, and to the Genius of the Person; as here a Groom, for Example, shews a natural Affection to his Horse, by kissing his Nose.

3. By Paolo Veronese.

APOLLO fleeing *Marfias*.

By Piombo.

*The Garden Side. Begin on the Right-Hand
of the Window at the Top.*

CHRIST taken from the Cross.

By Figino.

118 *A Description of the Curiosities*

The VIRGIN, old *Joseph*, *Elizabeth*, and *Christ*, who is putting a Ring on St. *Catherine's* Finger;

5. By *Anguisciola*.

RUINS and FIGURES.

By *Paolo Panini*.

The VIRGIN and old *Joseph* teaching *Christ* to read.

By *Bernardino Gatti*.

The Harmony between History and Poetry, Very fine.

2. By *Romanelli*.

The VIRGIN, with *Christ* about four Years old, as big as the Life, standing by her; a Figure as graceful as *Raphael Urbin's*. The Virgin is as talking to St. *John*. More backward, at her right Side, is a Woman with a Child in her Arms, both with graceful Countenances.

By *Andrea del Sarto*.

Our SAVIOUR carrying the Cross.

By *Andrea del Sarto*.

RAPE

RAPE of DEJANIRA, by *Nessus* the Centaur. *Hercules* is shooting at him.

5. By *Carlo Cresti*.

A LANDSKIP.

By *Claude Lorrain*.

Some Market People.

4. By *Cresti*.

A Shepherd and Shepherdess.

2. By *Bloemart*.

The VIRGIN, with *Christ* in her Lap.

5. By *Raphael*.

A Nativity on Copper; neatly finished.

5. By *Rubens*.

A Man forcing a Boy to take Physic.

5. By *Bambocci*.

A Half-Length of TITIAN.

By *Himself*.

An Assumption of the VIRGIN; several of the Apostles looking up, and one of the twelve is hastening down the Hill to the rest.

By *Raphael Urbino*.

The VIRGIN reading, with Christ in her Lap.

5. By *Albano*,

JOB, and his three Friends.

5. By *Andrea Sacchi*.

CHRIST in the Virgin's Arms, St. John kissing him; Joseph is looking on them.

5. By *Scidone*.

In the Ceiling.

The Conversion of St. PAUL. St. Paul is struck from his Horse; he and his Company appear in great Surprise.

1. By *Luca Giordano*.

On the Chimney-Piece.

The Busto of the Emperor PERTINAX.

The Busto of SOLON.

~~CHAMBER~~

The CLOSET WITHIN The CORNER ROOM.

*Begin the Pictures with that over the
Door-Case leading into the inner Part
of the Room.*

FIVE Soldiers, two expressing great Fury
to tear *Christ's* Coat; another is gravely in-
terposing, as if he was persuading them to
cast Lots for it. Very fine.

2. By *Annibal Caracci.*

*There are two Pictures on each Side of the
last mentioned; begin with the two on your
right Hand, afterwards on your Left.*

The VIRGIN; our Saviour is resting his
Head and right Hand on her Bosom.

4. By *Bloemart, Jun.*

A Ruin, with Landskips and Figures.

4. By *Viviano.*

A Shepherdess in a Straw Hat, representing the Princess *Sophia*.

By *Gerrard Huntorst*.

A Ruin, with Landskips and Figures.

4. By *Viviano*.

On the Bow Window, and Chimney Sides, as you go round, begin with the lowest Picture.

A Nativity.

By *Raphael Direggio*.

Our SAVIOUR taken from the Cross; the Virgin sheweth great Concern: There are three other Figures by them, and Angels in the Clouds.

2. By *Valerio Castelli*.

King EDWARD VI.

4. By *Hans Holbein*.

Our SAVIOUR ascending; with the four Emblems of the Evangelists at the Bottom of the Clouds; two Angels are supporting his Arms.

3. By *Giulio Romano*.

Over

Over the Chimney-Piece.

The VIRGIN, exceedingly fine; the Veil painted with Ultra Marine. *Maria da Fiori* painted the Flowers with which the Virgin is furrounded.

3. By *Carlo Dulci*.

Two Boys playing with a Bird, which is tied with a String.

4. By *Poussin*.

A Nativity.

By *Carlo Signani*.

The Siege of *Pavia*.

By *Hans Holbein*.

St. SEBASTIAN shot with Arrows.

5. By *Benedetto Luti*.

The Circumcision of our SAVIOUR.

By *Fiorentino*.

Two CUPIDS, holding a third upon their Hands, as carrying him; another Boy lying down by them.

By *Sirani*.

The DEVIL tempting our SAVIOUR.

5. By *Paris Alfano Perugia*.

The Prodigal Son returning Home.

By *Woverman*.

Some Dutch People playing at Draughts;
a Woman

a Woman by them cutting Bread and Butter for a Boy, who is saying Grace.

4. By *Egbert Hemskirk*.

People playing at Cards.

4. By *Lucas Van Leiden*.

DAY, represented by *Apollo* riding upon a Cloud, drawn by four Horses. NIGHT, represented by a Figure with dark Wings, and Poppies round her Hand. By her are two Owls flying.

5. By *Solimene*.

St. Jerom. 5. By *Borgiano*.

The VIRGIN, with *Christ* in her Lap; St. *John* has hold of his right Foot.

By *Gio. Bat. Vico*.

St. JOHN preaching in the Wilderness; small neat Figures.

5. By *Rowland Savori*.

St. JEROM. 5. By *Giulio Cambi Veronese*.

CHRIST in the Virgin's Lap; he holds St. *John* by the Hand. By *Carletto*.

The prodigal Son going Abroad.

4. By *Woverman*.

A young Woman holding a Candle.

4. By Schalken.

The River *Tiber*; — *Romulus* and *Remus* sucking the Wolf.

4. By *Del Po*.

Our SAVIOUR, about two Years old, sitting on a Stone; a Lamb is standing by him, and licking his Hand, in which he holds a String that is tied to the Leg of a Dove, which sits in a little open work'd Basket. There are two other Figures. The Rays from the Glory round our Saviour's Head strike a fine Light upon them. One of them has her Hand upon the Dove.

3. By *Paolo Mathei*.

CHRIST raising *Lazarus* from the Dead.

3. By *Seb. Ricci*.

PYRRHUS brought dead out of the Temple. They are putting him into his Chariot. Several Figures appear in great Surprise.

3. By *Pietro Testa*.

Over the Door.

An old Man selling Sweetmeats to the Children, which he carries in a Pot; there
are

126 *A Description of the Curiosities*

are fix about him ; an extraordinary Pleasure appears in all their Countenances.

3. By *Fran. Halls*.

ANDROMACHE fainting, on hearing of the Death of her Husband *Hector*. Here are twenty-five Figures.

1. By *Primaticcio*.

Two Battle-Pieces.

3. By *Burgognone*.

On the Chimney-Piece.

Two young Faces in Bronze.

In the Cieling.

VENUS's Birth : She is rising out of the Sea, the three *Graces* attending her : There are also five Cupids in different Actions.

1. By *Lorenzino da Bologna*.

In the Inner Part of the Closet begin on the Right-Hand.

VENUS and the *Graces* dressing.

By *Andrea Camassei*.

The Flight into Egypt.

5. By *Giovanni*.

ABRA-

ABRAHAM's Steward putting the Brace-
lets on *Rebecca's* Arm at the Well.

5. By *Pietro Bambini*.

CHRIST praying in the Garden, with
two Angels to comfort him; on Copper.

4. By *Giuseppe Grati da Bologna*.

A sleeping CUPID, on a black and yel-
low Marble Table, whereon Cards are
represented.

Eight small Bustos, upon gilded Mask-
Trusses.

TITHONUS, Divinity of the Morning.

VENUS of *Medicis*.

BACCHUS; very beautiful Work.

CRISPINA, Wife of *Commodus*.

FAUNA, the Female Divinity of *Faunus*,
Very rare.

A PANTHEON, of a peculiar Marble,
and in the old *Termini* Way: It has the
Symbols of *Ammon*, *Mavors*, and *Tboth*,
three of the *Egyptian Dii Majores*; from
whom the *Greeks* made *Jupiter*, *Mars*, and
Mercury.

EPICURUS;

EPICURUS; valued by Cardinal *Maxarine*, there being no other of him.

ACHILLES, with a young Face, probably before he went to the Trojan War; his Breast is adorned, and on his Helmet are Ram's Heads. We read in *Homer*, that the Antients made their Armour of the Skins of different Animals, contrived generally to bring their Faces in the Front of their Helmets, to render their Appearance more terrible to the Enemy. This Bust is small, and of very neat Workmanship.

On a black and yellow Marble Table, where Cards are represented, lies

A SLEEPING CUPID.

A Porphyry Table. Upon it a Statue of a sleeping VENUS, of the Size of the Hermaphrodite in the *Borghese* Palace at *Rome*; but it differs, this having the Hair trussed up behind, that as a Man's, and here the Linen decently covers more of the Hip. This is of fine Greek Sculpture, and appears much older than that, as is observed in Cardinal *Maxarine's* Catalogue.

From

From these Apartments are the following Views:—The Garden, or rather a beautiful Lawn, planted with various Trees. The River, which the late Earl *Henry* much enlarged. The Bridge, which the said Earl built from *Palladio's* Design. Between some large Cedar Trees, a Rock Bridge, by *Chambers*, with a fall of Water. The Stable Bridge. A Piazza, (the Front of the Stables) by *Inigo Jones*. A beautiful Hill in the Park, on which is a triumphal Arch, designed by *Chambers*, having an equestrian Statue of *Marcus Aurelius* upon it. A Wood on the same Hill, in which stands an elegant Cassine, designed likewise by *Chambers*. The Engine House, with an ornamented Front. An Arcade, the Front of which being originally the Front of a Grotto, was designed by *Inigo Jones*. The Spire and west Front of *Salisbury Cathedral*, *Clarendon Park*, and Places adjacent.

In the six Windows of the Geometrical Stair-Case, painted by *Clermont* in *Arabesque*, (begin at the Top) are—

Two Bustos, { One representing TORMENT,
The other, CONTENT.

An Antique Mask.

A Bifrons of JANUS. It was in the Temple of Janus at Rome.

A Fossil: It was a Snake Stone taken out of a Portland Stone at the building of Westminster Bridge.

The Statue of a Boy dancing.

The Urn of HORACE; on one Side of which is this Inscription:

D M

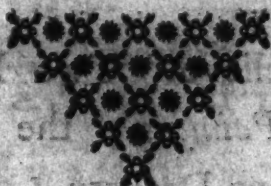
HOR. FLACC. PIIS MAR:
P AMPH. MIN FA FECIT.

Dūs Manibus Horatii Flacci. The other Letters before *Fecit*, probably relate to the Person who had the Urn made; but they were defaced, and since mended, as the Traces of former Letters were perceptible. On the other Side is the Apotheosis of a Lyric Poet: There is a Woman in a loose Garment, holding a burning Torch, as one of the Muses; another holds a Lyre in her left Hand, and a Volume in her right, which she offers to a third Woman, with large Wings, representing *Fame*; near them
stands

stands a great Altar, adorned with a Crown;
in an obscure Corner sits a Figure with his
Head reclined, which some think may be
Momus, or *Zoilus*; they are genteel Figures,
and elegantly cloathed. It is Basso Relievo.

A Statue of SHAKESPEARE, by *Scbee-*
makers; in the same Manner as in *Westmin-*
ster-Abbey, only the Lines on the Scroll
are different; these are out of *Macbeth*.

Life's but a walking Shadow,
a poor Player,
That struts and frets his Hour
upon the Stage,
And then is heard no more.



XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

The STONE HALL.

Begin on your Right-Hand.

AN Alto Relievo. A Rape of *Neptune*: Twelve Figures, besides two Horses.

An Alto Relievo. Six Figures; *Nereids*, *Tritons*, and a Horse.

An Alto Relievo. The Rape of the *Centaurs*: Eight Figures.

A *Greek* Alto Relievo, of very curious Work. It is *Victoria*: She has a wreathed Corona in each Hand, which she holds over two Captives, bound at her Feet. There are a great many Weapons of War, with Armour and Ensigns, and a particular Trumpet.

An Alto Relievo. Two Figures; one, representing *Painting*; the other, *Sculpture*: Very fine Drapery.

An Alto Relievo. A Priestess bringing a Sheep for Sacrifice. There are two Altars;
tars;

tars; upon one, is a Fire; upon the other, an Idol.

An Alto Relievo. JUPITER and JUNO: Six other Figures bringing Offerings.

A Relievo. A Man and Woman; the Woman sitting; their right Hands joined together, as bidding Adieu to each other.

The Statue of URANIA, the Muse, with her Symbol cut on the Plinth, with so reverend an Air of old Age, that Cardinal *Mazarine* would not suffer any Part of it to be mended.

A Relievo. A Bull, with his Head adorned with a Mitre and Fillets; the Middle of his Belly bound round with a Ribband. The person that sacrifices, is naked, with his Head laureated; he leads the Bull with his right Hand. The Pope, or Priest, follows behind, laureated likewise, and cloathed from the Navel to his Knees: In his right Hand is a sacrificing Olla, or Pot; and in his left Hand is the Ax.

A very large Alto Relievo, weighing about a Ton and a Half. It was a Frieze in

a *Greek* Temple of *Diana* and *Apollo*, and represents the Story of *Niobe* and her Children, &c. Here are seven Sons and seven Daughters, supposed to be hunting in the Heat; and being ill, the Father and Mother, &c. come out of the Shade to assist them. All the Figures and Trees, especially the Horses on which the Sons ride, are so high, that the Heads and Necks stand off without touching the Marble. The Forest *Cythæron*, in *Bæotia*, in which they are hunting, is finely represented; and at a Distance, by some of the Trees, *Sylvanus*, the Divinity of the Woods, sits looking on with a grave Concern. In this, neither *Apollo* nor *Diana* appear; by which probably it was intended to represent their Deaths, as proceeding from the Heat of the Sun, the Rays of which are as *Apollo's* Arrows: He is, indeed, often in Medals so represented, either with the Sun alone, or with the Rays round his Head. Thus, by the Heat of the Sun, which was *Apollo*, and from the Fatigue of Hunting, over which *Diana* presided, they got some mor-

tal Fever. An Arrow sticks in one only as a Symbol. Here are twenty Figures: *Sylvanus*, and three old Men, (the Father, and two Uncles, or Tutors) and two old Women, (the Mother, and a Nurse, or Aunt) seven Sons, and seven Daughters; also five Horses. Two of the youngest Sons are on Foot, as are the Daughters.

On the foregoing Alto Relievo.

The Statue of CALLIOPE, one of the Muses, with a Roll in her Hand: She invented *Epic*, or *Heroic Poetry*.

The Bust of CATO Major.

The Statue of PANDORA.

A Relievo. Two Priests, or Ministers of the Priest, as going before the Victim: One of them is playing upon two Pipes; the other stands laureated, prepared to do his Office; with an earthen Chalice, or Simpulum, in his right Hand, and a Patera in his left.

The Statue of SABINA, Wife of *Hadrian*. Fine Drapery.

A Relievo. JUPITER sits on the right Hand of JUNO, on Mount *Olympus*, with a Thunder-bolt in his right Hand, and embracing her with his left; she holds him with her right Hand: both naked to the Navel. Before them is a Fire blazing upon an Altar, and a Priest standing bare headed, having a very long Robe, and casting something into the Fire.

An Alto Relievo. FAUNUS playing on two Pipes.

A Basso Relievo; having the Inscription, called *Boustrophedon*, the Writing in the successive Lines going forward and backward, first from Left to Right, then from Right to Left, as they turn or guide Oxen in the plowing of Lands. This was esteemed the most antient Way of writing, and proves the great Antiquity of this Marble. The Figures represent a History agreeable to the Inscription. In the Middle is a Tripod of a very curious and peculiar Form, supported by three Feet, with three Projections, one above another; on the uppermost of which is the Patera. The dedicating
of

of a Tripas, was an usual Expression of Thanks to the Deity, among the Antients; and accordingly this (with the Inscription above) is the Expression of the Father's Thanks to *Jupiter*, who is here represented sitting in a Chair, with his Head bound with a Diadem, and an Eagle, not held, but resting on the Palm of his Hand, as ready to go and come at Command. The other Figure represents a Libation made by the Son, who washes his Hands in a Bowl set on the Tripas of the common Form.

The Busto of JULIA MÆSA, Mother of *Heliogabalus*.

An Alto Relievo; shewing the antient Manner of Eating: Here *Jupiter*, attended by *Pallas*, is served by *Hebe*.—Mr. *Castel* has engraved this in his Book of the Villas of the Antients.

The Busto of OCTAVIA the Elder.

The Front of MELBAGER'S Tomb, cut off from the rest, of fine *Greek* Marble; with thirteen Figures, besides a Dog, and a Boar's

a Boar's Head. The Fable here represented is as follows :—At his Birth, the Fates left a Billet in the Chamber, with an Assurance the Boy should live as long as that remained unconsumed. The Mother carefully preserved a Pledge on which so much depended. It happened that his Father, King of *Ætolia*, in offering Sacrifices to the rural Deities, had forgot *Diana*. The Goddess was not of a Character to put up such a Neglect; but sent a huge wild Boar into his Lands, who laid every Thing waste before him. *Meleager*, with *Theseus*, and the Virgin *Atalanta*, undertook to encounter it. The Virgin gave the Monster the first Wound, and *Meleager*, who killed it, presented her the Head, which his Uncles, by his Mother's Side, attempted to take from her. *Meleager* opposing them, slew them in the Conflict. His Mother, enraged by the Death of her Brothers, threw the fatal Billet into the Flames; and *Meleager*, instantly seized with a consuming Disease, expired, as soon as it was burnt.—That which *Montfaucon* copied from *Masei* has three Persons less than this has, and wants the Quarrel at the Beginning, with the Boar's Head.

A small Frieze from the Temple of NEPTUNE; four Tritons, and four Nereids,

Two Men; one of them standing, the other sitting; their right Hands joined together, as bidding a happy Adieu to each other.

An Alto Relievo. A Child stealing Meat from an Altar, through an Idol's Mouth.

An Alto Relievo. VENUS, wringing the Water out of her Hair.—The following Verse is cut on the Relief:

Nuda Venus madidas exprimit imbre Comas.

An Alto Relievo. SILENUS drunk. Boys binding his Arms and Legs with Vine-Twists; Ægle painting his Face with a Mulberry: There are sixteen Figures, besides an Horse.

———— Two Satyrs, on the Ground,
Stretch'd at his Ease, their Sire Silenus found;
Dost with his Fumes, and heavy with his Load,
They found him snoring in his dark Abode,
And seiz'd with youthful Arms, the drunken God.
His rosy Wreath was dropt not long before,
Borne by the Tide of Wine, and floating on the Floor;

His

140 *A Description of the Curiosities*

*His empty Can, with Ears half worn away,
Was hung on high, to boast the Triumph of the Day.
Invaded thus, for want of better Bands,
His Garlands they unstring, and bind his Hands;
For by the fraudulent God deluded long,
They now resolve to have the promis'd Song.
Ægle came in to make their Party good,
The fairest Nais of the neighbouring Flood;
And, while he stares around with stupid Eyes,
His Brows with Berries, and his Temples dies;
He finds the Fraud, and with a Smile demands,
On what Design the Boys had bound his Hands.
Loose me, he cry'd, 'twas Impudence to find
A sleeping God,—'tis Sacrilege to bind.*

DRYDEN'S *Virgil*, Ecl. 6.

CLEOPATRA, with the Asp in a covered Vase: She is here represented as having it ready, but does not shew it.—The following is cut on the Marble:

Vivitur infamis moritur Cleopatra decore.

Upon a grey Granite Table, commonly called Moor Stone, from the Moors in Devonshire.

A very high Alto Relievo of MARCUS AURELIUS, and FAUSTINA, as big as the Life.

A SARCOPHAGUS. In a Round in the Front, is the Busto of a Man: It is remarkable, 1. That the Physiognomy by the Sculptor is unfinished; as they purposely did, to shew that Man could not hit the Likeness of the Splendor they appear'd in, after they were descended to the *Elysium*. 2. This has the Ornaments of two Cornucopia's, to shew the Plenty of Fruits, &c. which they enjoy in the Elysian Fields. 3. The right Hand appears with the two Fingers farthest from the Thumb depress'd, or debas'd, holding up the Thumb, and the other two Fingers; as was the antient Custom, when they saluted others, and wished them Happiness, as he is here supposed to do, at his dying. 4. This is also distinguished by a little Rising in the Bottom at the Head, to shew that it was to lay in the Body whole. It is described by *Salvini*, Table 9.

Upon this Tomb is SESOSTRIS: The Head is of red *Egyptian* Granite; the Bust Part, of the white *Egyptian* Granite; the Head is adorned with a Tiara, after the *Egyptian* Form, and has a peculiar Liveliness. It was found amongst the Pyramids.

A black Marble Table; 11 Feet 9 Inches long, 4 Feet 2 Inches wide, and 4 Inches thick. Upon it is the Busto of *Geta*, Brother to *Caracalla*.



P A S S A G E

The New Billiard-Room.

CLEOPATRA, with *Cæsario*, her Son by *Julius Cæsar*, very naturally sucking on her Lap. Her Seat is an *Egyptian* Improvement for Softness, so as to sit higher or lower, as they pleased. The Bottom is a Layer like short Bolsters; the next over them cross the contrary Way; and so on to the Height which they would sit. Her Posture is very natural, and her Locks hang gracefully on her Shoulders. *Augustus* killed *Cæsario* by the Advice of *Arius*, the Philosopher, from too politic a Reason.

Non esse probandam multitudinem Cæsarum.

The

The Statue of MANILLA SCANTILLA,
Wife of *Didius*.

The Busto of *LYSIAS*, the Orator; of
whom *Cicero* gives this Commendation:

*Venustissimus Scriptor ac politissimus, & alter
pere Demosthenes.*

The Busto of *THEMISTOCLES*.

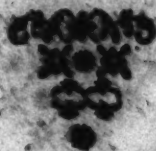
The Busto of *TERENTIUS*.

The Busto of *POSIDONIUS*.

Over the Doors.

A Bifrons of an old Man and Woman.

A Bifrons of two young Women; their
Countenances are different, as well as their
curled Locks; one has a Diadem; the other,
a triple Contexture of her Hair, elegantly
tied.





N E W
BILLIARD ROOM.

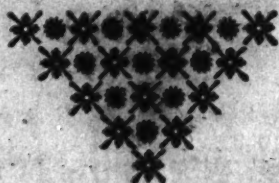
Over the Chimney.

A BIFRONS of CECROPS and his *Wife*; in Memory of instituting Marriage: Leaves of Sea-Weed on his Beard, in Memory of his coming by Sea from Egypt.



I N T H E
LITTLE LOBBY.

THE Model of a Seventy-Gun Ship, call'd the *Old Hampton-Court*,



In

In the BUGLE ROOM

On the Railing.

THE Busto of LUCIUS VITELLIUS
PATER.

The Busto of GALBA.

In two Niches.

The Busto of OLYMPIAS.

The Busto of COLLATINUS.

On a Marble Table.

The Busto of CÆSONIA, fourth Wife
of Caligula; of transparent Alabaster.

I N T H E
Passage leading to the Coffee-Room.

THE Busto of TEMOLUS, upon a Ta-
ble gain'd with Figures and Landships.

L MANAGE



MANAGE ROOM.

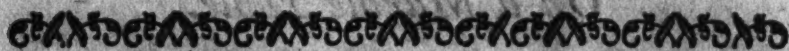
THE Picture of Baron de EISENBERG,
Riding-Master to *Francis I.* Emperor of
Germany. By *Himself.*

A Council of Horses. By *Simonini.*

All the Attitudes of Manag'd Horses, in
Water Colours. By *Baron de Eisenberg.*

Over the Chimney.

The Bust of HERACLITUS.



LADY PEMBROKE's

WINTER DRESSING-ROOM.

A STATUE of CUPID, with a Phry-
gian Bonnet; his Hands tied behind him.
From this Statue we may observe, that be-
fore Sculptors were numerous in *Greece*, there
were some good Pieces executed. The lit-

the God shews in his Countenance, a Sensibility of his Condition, though by no Means a Sullenness: He has no Wings, as the Antients had no Notion of the Inconstancy of Love.

An Alto Relievo of the present Earl of PEMBROKE, when ten Years old.

By Scheemaker.

The Busto of POPPÆA, Nero's second Wife: Her right Hand is holding up Part of her Garment: The Plaiting and Dress of the Hair very singular.

A Picture of Lord HERBERT.

By Brompton.

148 *A Description of the Curiosities*

the God shows in his Countenance, a Gentle-
~~and in his Eyes, a soft and sweet~~
a Sullenness: He has no Wings, as the
PICTURES AND BUSTOS

I N

My Lord's Dressing-Room.

Begin on your Right-Hand.

DOGS, very fine. *By Snyder.*

A Copy of Lord CHATHAM's Picture *By Brompton.*

The Woman caught in Adultery *By Gennari.*

Three Pictures, viz. Lord PEMBROKE,
Lord HERBERT, other Figures, and Horses.
By Morrier.

General PAOLI, with Corsican Soldiers,
and his favourite Dog, *Cusacco.*
By Vincenzino.

A Polish Gentleman, Hawking.
By Vansomer.

St. COPPERTINI.

A

In WILTON-HOUSE. 149

A MIRACLE. By *Vincenzino*.

A favourite DOG. By *Van Reiffchoot*.

General PAOLI. By *Vincenzino*.

The Busto of ANNIUS VERUS.

In the Closet.

The Busto of PLAUTILLA.



LADY PEMBROKE'S
SUMMER DRESSING-ROOM.

THE painted Glass in the Gothic Window, is by *Price*, to whom the Parliament granted 5000*l.* for having discover'd this old Method of staining Glass; but he did not receive this Reward, as he died a short Time before the intended Day of Payment.

Over the Door.

A Busto of a young CUPID.

F I N I S.

IN WRITING

A MIRACLE

THE BULL OF PAVULLA

LADY P. M. R. O. K. E. R.

SUMMER DRESSING-ROOM

THE painted Glass in the Gothic Window, is by Price, to whom the Parliament granted a Royal, for having discovered this old Method of staining Glass; but he did not receive this Reward, as he died a short Time before the intended Day of Payment.

Over the Dow.

A Bull of a young Curio.

F I W I S

